DIALOGUE
MARTIN SCORSESE
BY MICHAEL HENRY WILSON

(DIS)AGREEMENTS
WHY DO WE NEED TO RETURN TO FILM
CLASSICS?

CINEPHILE DIRECTORS
IN MODERN TIMES
When the Cinema Interrogates Itself

L'ATALANTE

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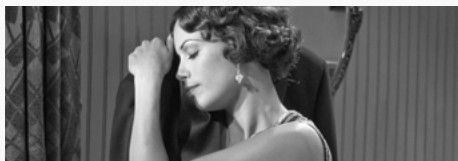
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Reviving the Cinema. *Meninas* of the Seventh Art

Rebeca Romero Escrivá

We all judge what we see, or at least, as Oscar Wilde put it, "[i]t is only shallow people who do not judge by appearances. The mystery of the world is the visible, not the invisible." The first art theorists, the Greek philosophers, spoke of mimesis or imitation of reality. And even today, when most critics and artists prefer to work with aesthetic criteria based on an expressive rather than a mimetic notion of art, the content continues to give us a pattern for interpreting the artworks. Beyond what we appreciate as mere readers or viewers, with our status of potential critics, artists or creators, we reinterpret what we see or, in the words of Harold Bloom, we *misread* it. It doesn't matter whether it's poetry, painting or cinema: originality (innovation?) lies in the point of view once everything has already been invented. In 1958, Picasso painted 44 versions of Velázquez's *Las Meninas* in his workshop in La Californie. Although faithful to its spirit and atmosphere, Picasso *misread* Velázquez's work until he was able to consider each version an original work of art, in addition to being appreciable as a group. This is why he would decide to donate the entire suite (the only series preserved together) to his museum in Barcelona, in memory of his friend and secretary Jaime Sabartés, to whom he would remark: "If anyone were to try and copy *Las Meninas* in complete good faith, and for example got to a certain point –and if I were the copier– would say to myself, 'and if I just put this a little more to the right or left?' I would try to do it in my own way, forgetting about Velázquez… In this way, little by little, I would paint *Meninas* that would seem detestable to a pure copyist –they would not be what he thought he saw on Velázquez's canvas, but they would be my *Meninas*". Cinema, like painting and literature, has been interrogating itself since its birth, turning cinema itself into *Meninas*, its object of worship and study.

We would like to dedicate this issue of *L'Atalante* to "cinephile directors in modern times", to the way in which, from the contemporary perspective, they reflect on cinema through cinema, think cinema by practicing cinema, contribute to their medium by generating a dialogue *ad infinitum*, an "echo chamber", as Barthes would call it, between their work and those that have gone before it. Quote, allusion, recreation, recycling… cinephilic practices acquire multiple forms of appropriation and homage to which film theorists have given many names: self-referentiality, intertextuality, metacinema, *mise en abyme*… Each of these terms, with their diverse nuances, attempt to define different cinephilic exercises, their connections and their transformation over time. The sections *Dialogue* and *(Dis)agreements* complement the topic of the essays in the *Notebook* section, many of which are dedicated to filmmakers who have become points of reference for this practice (Jean-Luc Godard, Víctor Erice, Quentin Tarantino, Pedro Almodóvar and Alfred Hitchcock), written by international scholars (Vera Dika, Malte Hagener, Laura Mulvey, Àngel Quintana, Santos Zunzunegui…). In the first we bring together a series of statements by Martin Scorsese to Michael Henry Wilson, revealing how his cinematic education and sense of film history have affected and continue to affect his films, and —as the filmmaker himself admits— have turned his passion into an absolute obsession. In the second we present a five-way debate, engaged in by professors, critics and museologists from three continents, (Gonzalo Aguilar, Karen Fiss, Patricia Keller, José Antonio Pérez-Bowie and Hidenori Okada) whose title poses the challenging question about the need to return to the classics of cinema. Scorsese, in *A Personal Journey…* (excerpted in the *Dialogue*), responds indirectly to this question when he affirms that it is in the classics that "we find that obscure object of desire… the need to relive the first films we saw, while being aware that we'll never see them in the same way again… the moment when those films transformed us, transported us to another world!" Finally, we will also be transported to another world by the three essays that *vanish* in different directions in the section that closes the issue. We open *Vanishing Points* with an article reflecting on the "cybernetic utopia" presented in *eXistenZ*, with its ground-breaking video-game aesthetic; this is followed by a musical experiment based on the application of Michel Chion's theories on audiovision to an excerpt from Tarkovsky's *Nostalghia*; finally, we return to cinema's origins with *A Girl's Folly*, one of the few completely preserved films shot in Fort Lee (the epicentre of US cinema during the decade of the 1910s), which constitutes an extremely important testimonial and metacinematic exercise. We thus close the cycle on cinephilia opened with *Notebook*.

Last of all, on behalf of *L'Atalante*, I would like to offer a few words of thanks to everyone who has made it possible for this, our first bilingual edition (Spanish and English) in both print and digital format, to see the light of day. In particular, I would like to thank all of the authors and translators, and specifically among the authors I thank Michael Henry Wilson, who not only gave us permission to publish his various conversations with Scorsese, but also monitored the process closely at an especially difficult moment. Satyajit Ray believed that works of art were *cellular*, meaning that they have an *organic unity* where what is important is "the totality that results from various elements that come together". To produce a publication of this kind, which continues thanks to the keenness and selfless labour of its contributors, also entails a certain *organicity*. We would like to conclude with these words of Ray's on the vital nature of cinema, dedicated to our dear contributor Alberto Elena, *in memoriam.* ■

NOTEBOOK

The Clock (Christian Marclay, 2010)

Cinephile Directors in Modern Times
When the Cinema Interrogates Itself

Malte Hagener

CINEPHILIA IN THE AGE OF THE POST-CINEMATOGRAPHIC*

One can describe the era we have entered – the period of DVD and VoD, of LCD and LED, of smart-phones and tablets, of streaming and files – as the post-cinematographic age in which the film has become immanent to our lives, thought and behaviour, while the traditional site at which spectators would encounter images and sounds, the cinema, is slowly but steadily shifting into obsolescence[1]. If the cinema in its traditional sense is vanishing, what then is happening to cinephilia? Rather than being nostalgically tied to a specific space and place – the auditorium – or to a specific carrier and method for presenting moving images – projection of 35mm on a reflecting surface before a paying audience – I want to propose that cinephilia is rather characterized by a specific attitude towards the filmic and a way of experiencing audiovisual material. After outlining the classic period of cinephilia – the 1950s and 1960s – I want to sketch how we might begin to understand the transformations that "cinephilia" has undergone in the age of the post-cinematographic. I consider cinephilia to be a practice always exceeding the fixity and stability of meaning, an active way of appropriating the world and its images in an idiosyncratic fashion. My take on cinephilia therefore looks to the past in order to attempt an outline of how cinephilia in the 21st Century might be shaped[2].

I. Cinephilia 1.0 – Cinémathèque, Cahiers and Nouvelle Vague

"Classic" Cinephilia, a socially and culturally situated practice, first emerged fully blown in 1950s Paris as a specific attitude towards films. In his cultural history of cinephilia, Antoine de Baecque characterizes the practice as a view ("un régard"), a way of watching films and speaking about them, and a certain manner of spreading a discourse which provides the cinema with a context[3]. In the screenings at the *Cinémathèque française*, where the editors of *Cahiers du Cinéma* gathered, but also in other Parisian theaters such as the *MacMahon*, a taste culture developed that took the cinema seriously both as an art form and as a specific manner of experience. Cinephilia was supported by magazines and tied to sites and places – the cinemas themselves, the seats which individuals occupied by habit, cafés and editorial offices as meeting points and arenas for debate. These configurations gave birth to on the one hand a unique discursive culture, but on the other hand relatively rigid group structures that were most often, it has to be said, heterosexist, patriarchal and hierarchical. Watching films at the cinema, often several per day, counted as a substitute for film schools which the later protagonists of the *Nouvelle Vague* did not attend, while writing about films initially took the place of making films; in fact, launching and defending specific positions in public was often meant to be understood as making films with other means. And indeed, for Truffaut, Godard, Rivette, Rohmer and Chabrol, it proved to be only a small step from being a critic to being a filmmaker, from a cinephile to a cineast.

A central aspect of classic cinephilia is the often idiosyncratic and original perspective on films that went hand in hand with a similarly personal style of visiting the cinema. Indeed, spatial as well as temporal aspects of watching films became an integral part of the cinema experience. Telling in this respect is the self-characterisation of Jean Douchet, a fellow traveller of the *Nouvelle Vague*, key author of the *Cahiers du cinéma* and teacher at the film school IDHEC in the 1970s, who describes the cinema visit as a cultish and ritual experience in which every action has a significance and nothing can be left to chance:

> I have to enter the auditorium by the right-hand stairway and aisle. Then I sit to the right of the screen, preferably in the aisle seat, so that I can stretch my legs. This is not just a matter of physical comfort, or the view: I have constructed this vision for myself. For a long time, at the Cinémathéque, I sat in the front row, in the middle, with no one in front to disturb me, in order to be completely immersed in the show, always alone. Even today, it's impossible for me to go to the cinema with anyone; it disrupts my emotion. But over the years and after many films, I've drawn back a bit, off to the right, and I've found my axis toward the screen. At the same time, I've positioned my spectatorial body with minute care, adopting three basic positions: streched out on the ground, legs draped over the seat in front of me, and, finally, my favorite but the most difficult position to achieve, the body folded in four with the knees pressed against the back of the seat in front of me (DOUCHET, 1993: 34).

On the one hand, cinephilia implies a radical centering of the self, on the other hand stands the search for shared value judgments which opens up identity towards others

Jean Douchet's favoured body posture acquired legendary status – or how else could a British cinephile like Thomas Elsaesser have heard about it in London before coming to Paris, as he confesses in his own *éducation cinephilique*: «Stories about the fetal position that Jean Douchet would adopt every night in the second row of the Cinémathèque Palais de Chaillot had already made the rounds before I became a student in Paris in 1967 and saw it with my own eyes...» (ELSAESSER, 2005: 29) The attention to the space and time of projection, to the specific experiential aspects of visiting the cinema, coupled with an adherence to the faintest detail, is central to this form of cinephilia. While current research investigates the historically, geographically and culturally diverse specificities of cinephilia, the Parisian formation of the 1950s and 1960s remains to this day the classic instance of cinephilia, and therefore a central point of reference.

When turning from the specific historically contingent materialisations to the theoretical underpinnings, it is important to keep in mind that every projection of a film is a singular event. The site -and time-specificity of film viewing –at what time do I watch which copy of a film, in which auditorium, on which seat, with whom, and under which circumstances –exceeds the meaning that a text can generate semiotically. The meaning of a film is not only constituted by textual cues, but also by aspects of transmission and contagion, of intensity and interaction between film and spectator, between audience and projection that depends as much on the specific disposition of the individual as on the film as an aesthetic object. To rephrase Heraklit: No man ever steps in the same film twice.

Yet again, if the film experience is so singular, how is it possible to achieve intersubjectivity, to communicate about it? A key to understanding cinephilia is its capability of con-

necting subjectivity and objectivity transforming a radically subjective practice into an intersubjective experience that enables communication. On the one hand, cinephilia implies a radical centering of the self, on the other hand stands the search for shared value judgments which opens up identity towards others. The affirmation of the self in its insular solipsism meets with a (verbal, written) externalisation of ideas that have to prove themselves in the eyes of others. It is on this field between radical individuality and connoisseurship or taste culture as social marks of distinction that French-inflected cinephilia developed in the course of the 1960s.

Whereas the origins and beginnings of cinephilia require to draw up an extensive genealogical map of screenings spaces and magazines, of agents and structures, there appears to be more agreement on the end of classical cinephilia. Not only Antoine de Baecque marks 1968 as the endpoint, when the so called "affaire cinémathèque" turned out to be the dress rehearsal for the failed revolt of spring and summer 1968. The removal of Henri Langlois in February 1968 as head of the *Cinémathèque* by the French cultural minister André Malraux led to public protests by artists, intellectuals and cinephiles that lasted until Langlois was reinstated – a victory over the state apparatus that did not repeat itself three months later in May 1968.

In the 1970s then, academic film studies took over and substituted libidinous affection with a deep-seated mistrust that found perhaps its most formative expressions in Jean-Louis Baudry's apparatus-theory (Baudry, 1976) and in Laura Mulvey's theses on the male gaze (Mulvey, 1975).

Both theories argued against the significance of the single film instead of turning towards the overriding structures dominating the cinema as apparatus and dispositif. Baudry claimed that the spatial and apparative configuration of the cinema, no matter which film was being shown, was part of a potent machinery of power and domination to which the spectator readily subjected him/herself in a search for pre-symbolic

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happiness and wholeness. Mulvey, on the other hand, related the different gaze structures inherent in the cinema as a technical medium but also as a storytelling machine to the century-old social discrimination of women[4]. One can see these strongly negative, dystopian ideas about the cinema as expressions of disappointed love and, therefore, as a reaction to the (perceived) failure of 1968, the missed chance of radical political and social change that many hoped for in the late 1960s. Cinephilia, in any case, until the mid- to late 1990s was not a term that promised political or cultural surplus value, but it was used – if at all – as a disclaimer for a romantic

and apolitical attitude towards the cinema which had to be overcome.

Cinephilia can be seen as a theoretical practice – or, vice versa, a practically applied theory. As in the case of *photogénie*, the unrepeatable and therefore unique experience of the cinema projection is highlighted. If we follow this idea that film is not a stable text or a reproducible artifact, but a unique event, film is not anymore a commodity of the entertainment industry or a medium of social communication, but it becomes part of a biography like accidental meetings and other supposedly contingent things of life. In this perspective, cinema is the place where energy is liberated connecting the individual with the film and thus coupling and short-circuiting him/her with further discourses and affectivities. In this sense, cinephilia sees the cinema as trans-subjective, as a medium that is capable of questioning, deconstructing, and reconfiguring the boundaries between individuals. This also hints at the processuality and instability, even the contradictory nature and the necessary failure of any process of subjectivisation that the cinema uncovers and thematizes if taken as a means of expression capable of reflexivity. Cinephilia then can be seen as a paradoxical structure of feeling, a specific disposition that is both radically subjective, but strives for communication and understanding. In a way, cinephilia corresponds to the peculiar viewing situation in the cinema when one is at the same time alone with one's feelings and thoughts while being situated within a group of strangers that might temporarily turn into a community through shared laughter, tears, and emotions.

II. Immanence of the cinema and the post-cinematographic

It is by now widely acknowledged that the cinema has lost much of its material, textual, economic and cultural stability, instead giving way to a fuzzy and ubiquitous omnipresence. The cinema in its traditional configuration is losing cultural significance, while film as a specific form of affective address, temporal structure and narrative organization has become the implicit norm of moving image culture. As Francesco Casetti has argued, the cinema as medium is not anymore tied to a specific apparatus, but rather to the memory of an experience and to a cultural idea which he described as follows:

> The traits that define the form of our experience of cinema are [...] a relationship with images in movement, mechanically reproduced and projected onto a screen; a sensory intensity, tied most closely with the visual; a constriction of distance with the world; the opening up of a fantastical universe which is just as concrete as the real one; and finally, the sense of collective participation. These are the characteristics that allow other situations to appear or to be understood as cinematographic. However, these traits do not come to light only in theory – we extract them from our habits. Film theatres still exist and we continue to attend the cinema; every time we do, we experience the same cardinal elements and engage in the same behaviors. In essence, we can count on a consolidated experience that at every step confirms what cinema gives us and what it asks of us (CASETTI, 2012).

What follows from these observations is that the cinema has penetrated the fabric of everyday life to such a degree that it appears senseless to talk of the relationship between reality and cinema in any

Finally, it seems, the immanent reality of media has caught up with cinephilia (or vice versa) – and this could be at least one reason for the revival of the concept

traditional way (real/copy, signifier/signified, sign/referent, condition/symptom). We can no longer claim that there exists on the one hand a reality untouched by media while on the other hand there is the media which is depicting or representing this world. We live in an age of the immanence of media in which there is no transcendental horizon from which we can evaluate the ubiquitous mediatised expressions and experiences.

The term immanence evokes Gilles Deleuze' philosophy which attempts to break out of the binary logic between subjectivity and objectivity, between percepts and perceiver, between inside and outside. The plane of immanence – as described by Deleuze and Guattari – forms the absolute ground from which one has to start thinking, an immanence not opposed to transcendence, but immanent unto itself. In this sense, the media could be said to form a plane of immanence since there is no possibility of thinking outside or beyond it. Our experience – our memory and subjectivity, our percepts and affects, our images of ourselves and the world – are always already mediatised, so we are in the cinema, even if we are not physically there. We have entered an era of media consciousness in which our sense of self and world is guided by frameworks related to the cinema and media at large. It is in this sense that Deleuze has referred to his cinema books as "a natural history of

images", in which the cinema becomes the (second) nature and life we all inhabit[5].

If this is true, then there can be no fundamental doubt about the audiovisual world that has become so pervasive and omnipresent in our world because there is no outside position, no place where one can escape mediated images. As Patricia Pisters, paraphrasing Gilles Deleuze, has put it: "we now live in a metacinematic universe that calls for an immanent conception of audiovisuality and in which a new camera consciousness has entered our perception" (PISTERS, 2003: 16). This moves us beyond the classical philosophical opposition of pitching ontology – something outside the subject in the world – versus epistemology – everything being located in the perceiving subject. Instead, this position argues for the immanence of mediatised images in us and the immanence of us in these images – the distinction between an act of perception and the perceiving subject breaks down as the plane of immanence offers a realm that is beyond the traditional opposition between transcendence and immanence. This is something that cinephiles always already knew – the cinema is not a world apart unto itself, separated from life as a representation or a mere shadow of reality, but it is part of the same substance and it does not make much sense to draw any clear distinction between life and film. Finally, it seems, the immanent reality of media has caught up with cinephilia (or vice versa) – and this could be at least one reason for the revival of the concept.

III. Art Appropriating Film: Theft, Reverence or Blissful Ignorance?
While traditionally, film attempted to borrow the mantle of art from literature, painting, sculpture and music

in order to be recognized as a serious form of expression, this relationship has been radically reconfigured, if not turned upside down, as contemporary art of the past twenty years has increasingly appropriated film and cinema as its source material. This is a further argument for the immanence of the cinema as visual artists increasingly discover film not only as a reservoir of visual imagery, but as a central aspect of the world one has to deal with. The remediation of film in installation work can be found in many already classic examples since the late 1980s– and this list of very far from complete: Matthias Müller's reworking of 1950s Hollywood melodrama, Douglas Gordon's treatment of classic movies by Alfred Hitchcock, John Ford, Henry King and others, Steve McQueen's homage to Buster Keaton and others, Pierre Huyghe's examination of temporal aspects of film, or Monica Bonvicini's work dealing with power, space and gender in the cinema. Many of these installation works walk the line between cinephile practices and art traditions, but all share an understanding of how the canon of film from the 20th Century provides a cultural reservoir of images, characters, situations and narratives that have become our second nature.

I want to discuss one specific work to exemplify how cinephile practices have entered the mainstream of cultural production. I am aware that it is probably not particularly innovative to evoke Christian Marclay's blockbuster installation *The Clock* which made the global round at art festivals since 2010, winning one of the main prizes at the Venice Biennale and creating buzz everywhere it was shown. It has garnered similar amounts of praise and criticism and I am not interested in putting myself into either camp, be it the detractors or the fan boys[6]. What I rather want

to propose is to look at the kind of relationship to filmic material that the installation allows for or even requires. Marclay's work, a montage of shots from (mainly) commercial feature films, is based on a simple, yet highly effective premise, that of real time which is transposed onto the cinema in its entirety. The projection consists of clips from films that deal with time, that show clocks or other markers of diegetic time. These hints can be subtle and hidden as a clock tower in the far background or open and direct as the insert of a wrist watch, while someone mentions the time. Intradiegetic time always corresponds exactly to extradiegetic time, so a shot that shows the time to be 2.37pm is being shown in the installation at exactly 2.37pm. Quite logically, the installation has a running time of 24 hours, so film becomes a second nature reproducing the daily routine of work, sleep, eating and leisure time, while also perpetually renewing itself incessantly because a new day always follows the old one. Just like life, *The Clock* never stops. It has an almost irresistible draw, but it also shows the banality of every day being exactly the same as the one before.

The Clock has been shown exclusively as an installation piece within art institutions, never at cinemas or film festivals, even though one could imagine the work to be marketed on DVD or as a video stream. Marclay consciously controls and limits his work (which is, in principle, endlessly reproducible) to specific contexts; it was widely reported that the Los Angeles County Museum of Art (Lacma) paid close to half a million Dollar for a copy of the work, mixing indignation about the allegedly inflated price with the knowledge of exclusivity that results from it. Apart from limited runs at galleries, museums and art festivals, only six copies exist in museums around the world (among them such seminal institutions as the Museum of Modern Art, Tate Modern, and Centre Pompidou). Somewhat paradoxically, this artificial limitation of a (reproducible) work which refers to the logic of the art market, implies, even demands, a spectatorial disposition that foregrounds the uniqueness of the filmic event, something seemingly lost in the digital age. As one cannot buy *The Clock* on DVD or have access in other ways, one is dependent on specific places and times to see the work. Interestingly,

The Clock (Christian Marclay, 2010)

most reviews mention the context of encountering the work, the travel involved, the wait and anticipation, the time one entered and left again, the battle against fatigue and other contextual factors. In former times, this was part and parcel of cinephilia when one often had to travel to see a particular film or retrospective. Generations of cinephiles have experienced tension and anticipation before a projection – the knowledge that this will be possibly the only chance to encounter that specific work for a long time renders the experience specific. The resulting attitude attempts to absorb every sound and image because one consciously knows the uniqueness of the event – *The Clock* supports a similar mindset, as the piece is hard to see and almost impossible to watch in its entirety at a single occasion.

Clearly, the work uses two key elements familiar from modernist aesthetics which are central to cinephilia if seen as a specifically modern practice – fragmentation and montage. Cinephilia is less interested in the rational understanding of a plot or in the logical reconstruction of the motives of characters, but it rather uses details and juxtapositions in order to pry open a work towards new significance and meaning. Marclay himself readily admits that he hardly ever watches whole films, but is rather interested in the unexpected connections and contrasts he finds when channel-surfing in a foreign hotel room late at night. Just as Jean Epstein highlighted the detail in his thinking about photogénie and the close-up[7], just like the surrealists would walk in and out of films in order to forge new and unexpected connections[8], *The Clock* underlines the

particular temporal logic that comes with these practices.

In a different way, but similarly related to (classic) cinephilia, *The Clock* supports a manner of reception that focuses on the recognition of actors and films. In this respect, the work

The Clock (Christian Marclay, 2010)

is based on a very direct structure of gratification because one is constantly asked to guess the titles and actors. Since the fragments are invariably short (unlike, let's say Andy Warhol's or Douglas Gordon's durational pieces), this game is highly entertaining. With longer viewing, other questions move into the foreground – sometimes one sees within minutes the same actor in films shot decades apart and within an endlessly recurring day aspects of aging and decay are foregrounded. Or, the relationship between one's own life and the installation move into focus when one leaves the installation to eat at lunch time, while one sees many food-related clips. In these respects, Marclay's work is a complex reflection on different forms of temporality and subjectivity in a world of the immanence of film and media because time (the daily routines, the logics of plot construction, the different ages of a human life) cannot be thought separate from media. Time, of course, has been a core concern of film studies for many years – from André Bazin to Gilles Deleuze, from

Jean Epstein to Mary Ann Doane – but here it is coupled with the specificities of the installation and the peculiarities of the art system, as well as with new forms of access and availability which raises a whole set of new questions.

Of course, the many ticking clocks, the inexorable onslaught of time can also be seen as a *memento mori*, a stark reminder of our own mortality. In *The Clock* it is no longer clear what my relation to time is – am I master of my own life as subject or am I subjected to the installation which only shows me time passing, reminds me of the many hours and days I have spent in the cinema and now I am spending in an installation consisting of film fragments? In this sense, the subject-object-relation is being questioned and reconfigured as the grotesque repetition of the clock face incessantly manifests itself on the screen – unlike a film in the cinema, it does not anymore have a beginning or an end, it just continues as the stream of life.

IV. Cinephilia and the politics of film criticism

A controversial example might help to focus in closing on the question of the political ramifications of film analysis and the future of cinephilia in the age of (seemingly) unlimited access. *Room 237* (Rodney Ascher, 2012) is a documentary offering five interpretations of Stanley Kubrick's *The Shining* (1980), from the comprehensible (the film is an allegory of the genocide on the Native Americans) to the hilarious and outrageous (Kubrick's apology to his wife for staging the fake moon landing). Some critics have reproached the film for refusing to take a position, even as it presents absurd interpretations as

a result of critical and theoretical, one might say: cinephile, reasoning. Here is Jonathan Rosenbaum: "Unlike his five experts, Ascher won't take the risk of being wrong himself by behaving like a critic and making comparative judgments about any of the arguments or positions shown, so he inevitably winds up undermining criticism itself by making it all seem like a disreputable, absurd activity." And star blogger Girish Shambu seconds this argument: "There are at least two problems with *Room 237*'s depiction of criticism. First, it is an activity that often comes across as outré, freakish or crackpot. [...] Second, and more important, film criticism here is a largely apolitical, hermetic activity that moves inwards, carving out a self-enclosed space, the space of a cognitive puzzle, a puzzle to be solved based on clues well hidden by a genius filmmaker." Both Rosenbaum and Shambu criticize the film for not drawing a distinction between an acceptable critical activity and a practice that they deem inappropriate, whereas I would claim that the film is not even concerned with criticism *per se* in the first place.

It is helpful to turn to David Bordwell's assessment of the film who relates it to his earlier reflections on interpretation and meaning making. Bordwell, in his blog entry on *Room 237*, notes how the film hovers between a documentary about cinephilia in its more pathological guise (think of Angela Christlieb's and Stephen Kijak's 2002 *Cinemania* here) and the videographic film essay, as can be found on Catherine Grant's Vimeo-channel "Audiovisualcy". Without wanting to side completely with Bordwell, I nevertheless believe that he is correct when portraying interpretive activity as a matter of degree on a scale between the obvious and the ludicruous with salience, coherence, congruence and authorial intention as relevant categories for making intersubjectively transferable value judgments. While I do understand the argument against the political vacuity of the film (at least, on first viewing), I think that the film is ultimately aiming in a different direction.

Room 237 shows, in a densely layered and complex audiovisual montage, what one can do with a film in the times of unlimited access and digital tools, even if a lot of it appears to be grotesque in its absurdity. The film very consciously starts by stressing the circumstances and contexts of encountering the work, with all five protagonists telling where, how and with whom they first saw the film and then takes turns in presenting five interpretations of the film. The film never shows the faces of the protagonists, it is a constant montage of voices on the soundtrack, while the visuals provide a running – and quite complex – commentary which reverses the usual hierarchy between vision and sound. The division between audition and vision asks of the spectator to simultaneously process the interpretation being advanced verbally and the vision track which appears to be the personal expres-

Room 237 (Rodney Ascher, 2012)

Room 237 (Rodney Ascher, 2012)

sion of the filmmaker illustrating the arguments, but also commenting on them.

Stylistically, the film presents a baroque array of techniques – freeze-frames, slow-motion, and digitally animated floor plans, re-editing and computer animation, effectively using the digital tool box now easily available to everyone at consumer level. At the same time, the film also goes to great length to find images in other Kubrick films for what the protagonists describe as their fascination with the film – Tom Cruise (from *Eyes Wide Shut*, 1999) stares in disbelief when one of the protagonists relates his astonishment, you see Ryan O'Neal (from *Barry Lyndon*, 1975) reading a book when the voice-over talks about the im-

pact of a particular book, while Jack Nicholson (from *The Shining*, 1980) grimaces at a particularly ridiculous claim we hear in voice-over. It is as if the film was continually signaling that anything can be visualized from Kubrick's universe, underlining in an ironic way the hermetic nature of the protagonists' readings. Here, I depart from the criticism against the film quoted above, as a running commentary on the image that accompanies the voices, sometimes broad and obvious, sometimes subtle and ironic. Indeed, the frenzy of images that the film presents is very reminiscent of Marclay's incessant clock montage rather than the essayistic pondering of Harun Farocki or Chris Marker. Instead of scolding the film for failing to take a stance,

one could see the quick succession of images as problematic because the incessant visual stream makes it difficult for the viewer to reflect on the complex relations between image and sound. Nevertheless, the way the film frames the fascination with the film as highly personal, but simultaneously as moving towards intersubjective understanding is in line with other cinephile practices.

Conclusion

Cinephilia as a temporally and spatially situated practice that is capable of bridging the gap between individual and collective spectatorship, is not dead, but has – under the present conditions of digital networks – transformed markedly. Whereas in the past, one needed to live in (or, at least, visit) Paris in order to be a cinephile (with London, New York, Berlin, Vienna Rome and other cities as distant seconds), one now has a much broader range of films available, but also of criticism, commentary and specialized information. There are many websites and places online that show healthy and active communities gathering around specific topics and groups of films. Nevertheless, it would be naïve to reduce the post-cinematographic state of cinephilia to a matter of websites, portals and platforms. What I have proposed instead is to also consider works that are enabled by the conditions of the digital – the ideas, tools and capabilities that characterize early 21st Century image culture. While it is impossible to chart the transformations and novelties of present-day cinephilia in total, these examples hopefully show some possible avenues in which cinephilia might develop.

Cinephilia is characterized by its capability to reframe and repurpose the different temporalities and emotional registers that the cinema has offered in the past, but is increasingly opening up in the digital present and future. Both the object of affection as well as the manner of reception

are flexible and malleable through new digital techniques, manners of circulation and a different configuration of the field in general. No matter if we cherish a blockbuster installation such as Marclay's *Clock* or if we enjoy the deadpan absurdity of *Room 237*, cinephilia can be seen as a mode to appropriation that ignores dominant readings and instead offers idiosyncratic routes into complex audiovisual works. These practices are not progressive or enlightening in and of themselves, as the case of *Room 237* illustrates, but at least cinephilia offers tools and perspectives that can be used for appropriating and using films in individual contexts and situations. The significance of cinephilia is to be found in offering such a potential. ∎

Cinephilia can be seen as a mode to appropriation that ignores dominant readings and instead offers idiosyncratic routes into complex audiovisual works

Notes

* *L'Atalante* thanks the Fundación Museo Guggenheim Bilbao (FMGB), which hosted the video installation of *The Clock* (2010) by Christian Marclay, from 6 March to 18 May 2014, the licensing of the images illustrating this essay. The copyright holders of the promotional images of *Room 237* (Rodney Ascher, 2012) are not referenced in the footnote since it is a documentary currently discontinued in Spain, the images have come into the public domain and no distribution company has purchased its license to commercialise it in our country. In any case, the inclusion of images in the texts of *L'Atalante* is always done as a quotation, for its analysis, commentary and critical judgement. (Edition note).

1 See as further extensions of this argument Patricia Pisters: *The Matrix of Visual Culture. Working with Deleuze in Film Studies.* Stanford, CA: Stanford University Press 2003; Malte Hagener: "Where Is Cinema (Today)? The Cinema in the Age of Media Immanence". In *Cinema & Cíe.* (special number "Relocation" edited by Francesco Casetti), no. 11, Fall 2008: 15-22; Francesco Casetti: "The Relocation of Cinema". In *NECSUS – European Journal for Media Studies*, no. 2 (autumn 2012): http://www.necsus-ejms.org/the-relocation-of-cinema/ (20.9.2013)

2 For recent takes on the transformation of cinephilia see Malte Hagener, Marijke de Valck (eds): *Cinephilia. Movies, Love and Memory.* Amsterdam: Amsterdam University Press, 2005; Jonathan Rosenbaum, Adrian Martin (eds): *Movie Mutations. The Changing Face of World Cinema.* London:

BFI, 2003; Scott Balcerzak, Jason Sperb (eds): *Cinephilia in the Age of Digital Reproduction. Film, Pleasure and Digital Culture.* London, New York: Wallflower, 2009.

3 Antoine de Baecque: *La cinéphilie. Invention d'un regard, histoire d'une culture, 1944-1968.* Paris: Fayard 2003, 11. [«La cinéphilie, considérée comme une manière de voir les films, d'en parler, puis de diffuser ce discours, est ainsi devenue pour moi une nécessité, la vraie manière de considérer le cinéma dans son contexte.»]

4 Mulvey, together with Peter Wollen, tried to transform her harsh criticism of most forms of cinema (including European art film and even some forms of experimental filmmaking) into constructive practice when she turned to making films with *Riddles of the Sphinx* (1977).

5 See Gilles Deleuze: *Cinema I. The Movement Image* and *Cinema II. The Time Image.* Minneapolis: University of Minnesota Press 1986/1989: passim.

6 See, as examples, Thom Andersen: "Random Notes on a Projection of The Clock by Christian Marclay". In *Cinemascope*, issue 48; online at http://cinema-scope.com/wordpress/web-archive-2/issue-48/random-notes-on-a-projection/ (5.12.2011); Zadie Smith: "Killing Orson Welles at Midnight". In *The New York Review of Books*, 28.4.2011; online at http://www.nybooks.com/articles/archives/2011/apr/28/killing-orson-welles-midnight/ (5.12.2011); Bert Rebhandl: "Raum-Zeit-Kontinuum. 24 Stunden sind alle Tage. Christina Marclays Filminstallation ‚The Clock'". In *Cargo*, no. 11, September 2011: 32-35.

7 See the essays collected in Sarah Keller, Jason N. Paul (eds): *Jean Epstein. Critical Essays and New Translations.* Amsterdam: Amsterdam University Press, 2012.

8 See the essays collected in Paul Hammond (ed.): *The Shadow and Its Shadow. Surrealist Writings on Cinema.* London: British Film Institute 1978.

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METACINEMA AS CINEMATIC PRACTICE: A PROPOSAL FOR CLASSIFICATION*

Introduction

It is an established fact that cinema is capable of vampirism. An example of this can be found in *Rapture* (Arrebato, Iván Zulueta, 1979), in which the protagonist, filmmaker José Sirgado, is ultimately vampirised by the camera. This fate is foreshadowed at the beginning of the film: after the opening credits, Sirgado and his film editor debate on how their film should end. The Moviola shows a vampiress coming out of her coffin. Her gaze directly at the camera is turned on her next victim, who is none other than the filmmaker himself. Sirgado says goodbye to his film editor joking with a false set of vampire teeth and a blood-stained neck to the music of Richard Wagner –which we will also hear at the end of the film, when the filmmaker is carried off by the camera. For Juan Miguel Company and Javier Marzal (1999: 72), the inclusion of the subject in the "photochemical nature" of cinema may be "the most amazing cinematic fantasy of all" [Figure 1].

Rapture is one of those films that have been able to portray how addictive cinema can be for those cinephilic filmmakers who, as Martin Scorsese says, consider their medium of expression, rather than a passion, an obsession (Michael Henry Wilson, 2011: 285). It is no accident that this US filmmaker with Italian roots should start his personal journey through American film history[1] with a quote from Frank Capra comparing cinema with heroin[2]. Zulueta does the same in *Rapture*, in which Sirgado is hooked not only on cinema but also on the aforementioned morphine derivative.

Cinema also flows through the veins of the Spanish filmmaker Lorenzo Llobet-Gràcia. In his only film, *Vida en sombras* (1948), his alter ego in the film, Carlos Durán, is born into a world of cinema, raised as a cinephile and ends up becoming a filmmaker. It is the same path taken by most cinephilic filmmakers who, rather than considering filmmaking a

Figure 1. Vampirism process in *Rapture* (Arrebato, Iván Zulueta, 1979)

trade, perceive it as a way of life, and show this through constant study of their medium of expression. The purpose of this article is to explore how these filmmakers think about filmmaking by making films.

Metacinema is the cinematic exercise that allows filmmakers to reflect on their medium of expression through the practice of filmmaking, whereby cinema looks at itself in the mirror in an effort to get to know itself better. This practice is not exclusive to cinema; other arts, such as painting and especially literature, have engaged in it previously. In a literary context, Brian Ott and Cameron Walter (2000: 438) describe it as "a mode of writing that deliberately draws attention to its fictional nature by commenting on its own activities". Indeed, many of the points of reference for this prac-

tice are taken from literature, along with other terms such as *metalanguage*, *metadiscourse* or *metafiction*, which have emerged to define the *meta*-practices in this medium. All the definitions made in this regard can be extrapolated to the cinematic field, such as the definition that Patricia Waugh (1988: 6) suggests for *metafiction*: "the lowest common denominator of metafiction is simultaneously to create a fiction and to make a statement about the creation of that fiction". In addition to offering this definition, Waugh also suggests an idea that may prove revealing, which is the fact that there are two coexisting processes in this activity: on one hand, creation, and on the other, criticism.

Although it may seem that metacinema was born with the rise of cinematic post-modernity, it is actually a tendency that has been present throughout the history of film. It has been practised since its origins, possibly due, as mentioned above, to the influence of the literary medium. Nevertheless, it is true that it has become more popular in the post-modern era, to such an extent that it can asserted that metacinematic practice is one of the symptoms of post-modernism. Specifically, for Gilles Lipovetsky and Jean Serroy (2009: 70), "self-reference" is the third process that defines the hypermodern image, while for Manfred Pfister (1991: 215) "the ideal-type postmodernist text is, therefore, a 'metatext', that is, a text about texts or textuality, an auto-reflective and auto-referential text". However, we cannot forget that before postmodernity came modernity, and with it, an openly critical stance on what a certain type of filmmaking –the excessively mannered and industrialised variety– meant and entailed. Thus, this criticism on paper was transferred to the screen with the purpose of refuting those excesses, proposing an alternative and defending *auteur* filmmaking against standardization.

Indeed, if we look back on film history we will find that metacinema has been practised in many different ways at different times. This diverse quality forces us, if we want to decipher its complexity, to posit a classification of the different strategies that have been proposed in the past and how they continue to be used in the cinema of the present. In other words, the objective of this paper is to support a typology of the different ways

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of approaching metacinematic practice and explore how they are being updated in contemporary filmmaking. To this end, my starting point is the proposition made by Jacques Gerstenkorn in 1987, updated in 2008 by Jean-Marc Limoges, suggesting that metacinema can be split into two generic categories that describe the two basic practices that define it: "cinematic reflexivity" and "filmic reflexivity" (Gerstenkorn, 1987: 7-8). Whereas the first focuses on the processes and mechanisms of film creation and reception, the second turns its attention towards film history.

While directors most often choose one or another, sometimes both forms appear in the same film. In fact, two very early examples illustrate this combination perfectly: on one hand, the film directed by Robert W. Paul in 1901 titled *The Countryman and the Cinematograph*, and on the other,

Figure 2. Reflexivity in early films
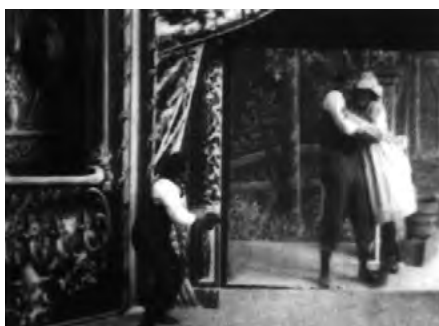
Edwin S. Porter's 1902 film *Uncle Josh at the Moving Picture Show* [Figure 2].

In terms of cinematic reflexivity, both films focus specifically on the process of reception. This is not at all surprising since the most striking aspect of that era was, precisely, how the viewer reacted to the new medium. Thus, both films feature a viewer who, amazed by what he is watching, leaves his seat to move closer to the film screen, allowing the projection and his reactions to be seen simultaneously in the same frame. It is significant that in both films one of the scenes watched by this spontaneous viewer should be the recreation of *Arrival of a Train at La Ciotat* (L'arrivée d'un train à La Ciotat, Lumière, 1896). The well-known reaction that such images incited among viewers of the time turned the film, within a few years, into a benchmark for both exercises in reflexivity. This referentiality to a previous film is what makes these films examples of the second practice of the suggested typology: filmic reflexivity.

Cinematic reflexivity
In addition to the reception process, the shooting process was also of interest at the dawn of cinema. It was the presence of the camera what fascinated the most the contemporaries of the era, and its central role can be seen in *How It feels to be Run Over* (Cecil M. Hepworth, 1900) and *The Big Swallow* (James Williamson, 1901). In both cases, the camera doesn't escape unscathed: in the first it is run over

by a vehicle, and in the second it is swallowed by a character. A few years later, in 1914, the moment of shooting would resume its leading role in the film *Kid Auto Races at Venice* (Henry Lehrman). In this case, the focus of interest is how the presence of the camera affects the behaviour of those being filmed. Charles Chaplin, playing his best-known character, Charlot, attends a race and, when he sees the camera, he can't help but being the centre of the shooting, unleashing a conflict between him and the film director, who clearly sees him as a nuisance [Figure 3].

As cinema began taking shape as an industry, the attention moved away from film mechanisms themselves towards the characteristics that began defining the flourishing industry. Thus, at the end of the twenties, King Vidor, with his film *Show People* (1928), created a new category of cinematic reflexivity, a category essentially focused on revealing the inner workings of Hollywood. As Robert Stam argues, these are "Hollywood films [which] treat Hollywood itself as milieu, and focus, accurately or inaccurately, critically or uncritically, on the process of film production" (1992: 77).

The fifties turned out to be especially fruitful for this type of film, beginning with a mythic

film in this respect, *Sunset Blvd* (Billy Wilder, 1950). It was followed by other emblematic examples, such as *Singin' in the Rain* (Stanley Donen and Gene Kelly, 1952), *The Bad and the Beautiful* (Vincente Minnelli, 1952) and *A Star is Born* (George Cukor, 1954). This last director had already made a foray into this category (which we might define as "metahollywood") in 1932 with his film *What Price Hollywood?*. A recurrent theme of this type of film is the transition from silent films to talking movies and its consequences for the industry. A recent return to this theme was made in the film *The Artist* (Michel Hazanavicius, 2011), in which the French director of Lithuanian origin recreates the atmosphere and style of those films by returning to black and white, the 4:3 format and the silent soundtrack. The disappearance of one system (the silent film) and the appearance of a new one (the talking movie) resulted in changes to production procedures but, above all, it had consequences for the actors: old stars vanished while others were born. In *The Artist*, the first group is represented by George Valentin, evidently based on Rudolph Valentino, while the second is represented by Peppy Miller, possibly inspired by Peggy Pepper, the star of *Show People* (King Vidor, 1928).

This, ascent and decline intersect in *The Artist* as the result of one of the most important changes in film

Figure 3. Charlot is unwilling to stop being the centre of the regard of the camera

history. This transformation initially sparked a revolution within the industry, but as time passed the conflicts between the old system and the new one dissipated; hence the triumphant ending of the movie with the dance number between George and Peppy [Figure 4]. *The Artist* could therefore be considered a contemporary example of that discussed above, i.e., the mixture of cinematic reflexivity, focused in this case on the changes that took place in the industry as the result of the arrival of sound, and filmic reflexivity, here exemplified by the referentiality to the films that had tackled this theme in their time.

However, reflection on the production models and Hollywood methods of representation has not only been performed from within, but also from the margins, especially from the perspective of modernity, which arose precisely as an alternative to film classicism. In this case, the reflexivity proposed is not so amenable; on the contrary, it is conceived as a criticism of the prevailing status quo. One of the main exponents of this practice is Jean-Luc Godard, who through his filmmaking has sought to vindicate the work of the *auteur* while dismissing the industrial methods that restrict creative freedom and impose a standardised approach to filmmaking. For instance, in the opening scene of his film *East Wind* (Le vent d´est, 1970), Godard rails against Hollywood's aim to convince the viewer that the image shown is real and not the result of a discursive construct, in other words, as Don Fredericksen

(1979: 315)[3] puts it, Godard questions Hollywood's desire to "hide this apparatus, to guard the impression of reality through a strong impression of reality"[4]. Stam refers to this modernist stance —following Mikhail Bakhtin— as "carnivalesque", an "aggressive antiillusionism... which explodes and transcends conventional narrative categories" (1992: 167).

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Another category that can be identified within cinematic reflexivity is the one made up of those films that narrate the difficulties that have to be overcome for a filmmaking project to succeed. The most common formula features a director who has to struggle against the troubles that arise during the film shooting. This plot is the perfect excuse for the filmmaker, through an alter ego, to air his thoughts on cinema. For instance, in the case of *Day for Night* (La nuit américaine, François Truffaut, 1973), Truffaut plays his own alter ego in the role of the filmmaker Ferrand. A contemporary example of this category is *Road to Nowhere* (Monte Hellman, 2010).

While the challenges might be of a very different nature, there is one that proves constant in most of these films: the presence of the figure of the producer, the director's antagonist and the person responsible for his biggest setbacks. An outstanding example of this is the film *The State of Things* (Der Stand der Dinge), directed by Wim Wenders in 1982

[Figure 5]. Its protagonist, a German director, Friedrich Munro, has to stop the shooting of his film *The Survivors* —his version of the science fiction/ horror film *Day the World Ended* (Roger Corman, 1955)— to travel to the United States in search of the producer to get him to continue funding the film. The producer, already deep in trouble, refuses to do so and in fact regrets having partly funded a black and white film with no possibility of commercial success. The conversation between them ends with the producer making a declaration in defence of Hollywood. In short, the two characters represent two completely opposed ways of conceiving cinema: on one hand, that of the producer, who defends the commercial machinery by placing the profitability of the project above all else; and, on the other, that of the director, who seeks creative freedom and views the quality of his film as paramount.

Clearly, the difficulty associated with pursuing a risky project that doesn't conform to the standardised formulae is another constant that defines this type of film. Another example is the 1996 film *Irma Vep* by Oliver Assayas. In this case, the project, unfeasible from a commercial perspective, is a remake of *Les vampires*, a French silent cult series filmed by Louis Feuillade in 1915. In *Contempt* (Le mépris, 1963), Godard offers another example of this constant; specifically, the impossible task of adapting Homer's *Odyssey* within the usual parameters of film production[5]. Nor is it easy to adapt the com-

plex work *The Life and Opinions of Tristram Shandy*, written by Laurence Sterne in 1759, and it is precisely this difficulty that drives the plot developed by Michael Winterbottom in his film *Tristram Shandy: A Cock and Bull Story* (2005).

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Adaptation is the title of the film directed by Spike Jonze in 2002, based on the difficulties that his screenwriter Charlie Kaufman had in real life to adapt the novel *The Orchid Thief*, written by the American journalist and novelist Susan Orlean. In contrast with the previous examples, we are not shown how a movie is filmed, as the images seen by the viewer are those which the screenwriter in the story, also called Charlie Kaufman (Nicolas Cage) creates as he writes. Thus, it is not so much about the production process of a film as about how the film takes shape. In this sense, we could distinguish two practices: on one hand, the practice that renders visible the process of creation of *a* film (the creation of a statement) and, on the other, the practice of *the* film itself, that is, its own statement.

For Gesternkorn (1987: 7-9) this second practice deploys the "game of mirrors that a film engages in with itself", which makes it possible to speak of its self-reflective character. This feature associates the film with the idea of a reflecting structure and in turn with the idea of mirror construction, from the French term *mise en abyme*, a commonly used term to describe this type of practice which, as Christian Metz (1978: 130-136) suggests: "lends itself quite well to that structure permitting all the effects of a mirror" (METZ, 1978: 130). Metz considers *Eight and a Half* (*8½*) (*Otto e mezzo* [*8½*]) directed by Federico Fellini in 1963 to be one of the exemplary films of this exercise, as it

is not only a film about films, or a film about a filmmaker, "but a film about a director who is reflecting himself onto his film" (METZ, 1978: 131). In doing so, Fellini not only addresses the external demands of producers or the pressures of the critics, but also the internal demands emanating from the filmmaker himself, in this

> According to Paul Willemen, there is a certain quality of necrophilia inherent to this tendency of cinema to turn its gaze on its past: "something that is dead, past, but alive in memory"

case, creative doubts or fear of failure, which become his worst enemy, to such an extent that they may even paralyse his creative process.

Filmic reflexivity

Filmic reflexivity does not focus so much creation as on the appropriation of film history; hence, unlike cinematic reflexivity, the attention is not directed on the process of construction of a film or on the film itself, but, again following Gerstenkorn (1987: 7-9), on "the game of mirrors that one film plays with other films." As Lipovetsky and Serroy (2009: 70) suggest, "cinema is not just 'art without culture' as described by Roger Pouivet, but an art that creates its own culture and is nourished by it [...]". In this sense, according to Paul Willemen, there is a certain quality of necrophilia inherent to this tendency of cinema to turn its gaze on its past: "something that is dead, past, but alive in memory" (WILLEMEN, 1994, 227).

Thus, one of the characteristics that define this second approach to metacinema is the constant interpretation of film history, what was defined by Noël Carroll (1982: 52) as "allusion to film history", whether to a genre, a specific era, a particular movement in film history, the plot of a film, its

theme, the style of a filmmaker, one of his works, a famous scene, a shot, a legendary character or even one of that character's actions. Regardless of the reason behind it, whenever it is done, according to Vera Dika (2003), it is an exercise in *recycling* the past in the present.

Filmic reflexivity thus invariably leads us to the concept of intertextuality, a term coined by Julia Kristeva in 1966[6] in response to Mikhail Bakhtin's theories on literary dialogism. For Kristeva (1980: 66), "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another." This initial meaning of the term developed over the years into a different one posited by advocates of structuralism and hermeneutics, led by Michael Riffaterre and Gérard Genette, among others, whereby intertextuality ceases to be an inherent characteristic of any text to instead become a voluntary act of referencing the texts that have preceded it. In this case, intertextuality is understood as a clearly deliberate exercise in referentiality, a reference between quotation marks that the filmmaker expects to be recognised by, at least, one part of his audience and whose aim is to provide the text with additional layers full of meaning.

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The retrospective gaze at film history can be articulated through two strategies: one is the "restaging", as defined by Antonio Weinrichter (2009: 32), of that filmic past into the diegetic present, and the other is the appropriation of the past and the establishment of a dialogue between it and the non-appropriated material. I'll call the first "restaged allusion" and the second "appropriationism". The well-known sequence on the stairway in Odessa in *Battleship Potemkin* (*Bronenosets Potemkin*, Sergei M. Eisenstein,

1925)[7] can serve as an example to distinguish the two practices.

On one hand, the aforementioned sequence was partially reproduced by Brian De Palma[8] in *The Untouchables* (1987) and by Terry Gilliam in *Brazil* (1985), and was even parodied in *Naked Gun 33 ⅓: The Final Insult* (Peter Segal, 1994), within the game of intertextual excesses to which the contemporary image has accustomed us. As Weinrichter (2998:32) points out, "Segal's is a revised and expanded version of the variation created by De Palma seven years earlier [...]; the sequence is ultimately revealed to be a nightmare of the protagonist." Thus, as is frequently the case in commercial cinema, any strange events must be diegetically justified; in this case, the parodic allusion is normalised through the inner world of the character.

On the other hand, the images of the stairway in Odessa have been appropriated by (among others) Chris Marker in *The Base of the Air Is Red* (Le fond de l'air est rouge, 1977) and Zbigniew Rybczyński in *Steps* (1987). In both examples, what is interesting is how the old images engage in a dialogue with the newer ones: whereas in Marker's film past and present interact through the shot-reverse shot [Figure 6], in Rybczyński's the images interact in the same shot through an early example of multi-layer composition [Figure 7]. While in Marker's film the relationship between these two different materials is established in the sequentiality, in Rybczyński's it is articulated through *collage*, by self-consciously juxtaposing different layers in one shot and thus achieving the simultaneous materialization of the dialogue in the discourse.

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Both in Marker's film and in Rybczyński's, the appropriation is not diegetically justified, but simply forms part of the discursive strategy articulated in the film. This is quite different in more commercial fiction films, in which the recycling previous material is articulated as part of the diegetic world, most commonly through its projection onto a film screen.

Unlike Porter's film, mentioned at the beginning of this paper, in which the protagonist, that spontaneous viewer, is denied entrance into the film being projected (as when he tries to do so he pulls the screen down, thereby revealing the filmic mechanism), in *Sherlock Jr.*, directed by Buster Keaton in 1924, the protagonist is given that privilege. Nevertheless, entry into the screen is only possible in a dream: the projectionist, played by Keaton, falls asleep while the images of the film *Hearts and Pearls* flicker on the screen [Figure 8]. It is no surprise that the way into the projected diegesis should be by means of a dream; cinema has been repeatedly compared to the act of dreaming. Furthermore, the story unfolding on the screen turns out to be an idealised depiction of the life of the projectionist, clearly a metaphor for the relationship established between the typical viewer and the idea of cinema as a dream factory[9].

The process of "systematic idealization", as Stam has called it (1992: 38), which is established through the dialogue with a film screen is taken up again later by Woody Allen in his film *The Purple Rose of Cairo* (1985). Here, the one who crosses through the screen is not the protagonist of the main plot, Celia (Mia Farrow), but one of the characters in the film on the screen. Both Celia and the projectionist in Keaton's film are humble people who find in cinema a means of escape; in the first case, a way out of her humdrum life, and in the second, a solution to his problems. In essence, *Sherlock Jr.* and *The Purple Rose of Cairo* can be considered paradigmatic examples of this category which, as Xosé Nogueira (1994:48)

Left, top. Figure 6. Odessa and *The Base of the Air is Red* (Le fond de l'air est rouge, Chris Marker, 1977)
Left, bottom. Figure 7. *Steps* (Zbigniew Rybczyński, 1987) in Odessa
Right. Figure 8. *Sherlock Jr.* (Buster Keaton, 1924)

suggests, was accurately defined by Jordi Costa (1993:24) as the "permeable screen" or, according to Nogueira himself, "from one side of the screen to the other".

However, this is not the usual way of representing the relationship between the main story and the story on the screen; the most common cases are those where the threshold of the screen is not crossed. A good example of this is *Targets*, directed by Peter Bogdanovich in 1968, which begins with the projection of the last sequence of the film *The Terror* (1963), directed by Roger Corman five years earlier[10]. After approximately three minutes of the projected film, which coincides with the opening credits, we are shown the reverse shot of these images, an establishing shot revealing a projection room with the characters of the main plot. This strategy is relatively common in this kind of practice. The film begins with a series of images only to reveal, that they are merely images being projected on a screen or filmed, as happens, for example, in Wenders' film *The State of Things*.

Returning to the film *Targets*, the producer's only concern is the promotion of the movie; the only concern of the director (Sammy Michaels, played by Bogdanovich himself) is its final product, and the actor, Byron Orlok —an ageing horror star who plays Baron Victor Frederick Von Leppe— is only concerned with his archaic interpretation. Byron, in a move obviously fraught by mixed emotions, announces his decision to retire from films, which triggers a conflict with the producer. Outside, on the street, the director tries to dissuade him. At that moment, Byron is seen through the sight of a rifle; the person aiming at him is young Bobby Thompson (Tim O´Kelly), who is in a gun shop right in front of the place where the actor and the director are talking, testing the rifle that he finally decides to buy.

The two lines of action featuring Byron and Bobby intersect once again right at the climax of the film, when Bobby —up on a platform behind the screen of a drive-in— shoots with that same rifle at the viewers who, comfortably seated in their cars, are watching the premiere of *The Terror*. This scene ends with the confrontation between them, in which Bobby,

Figure 9. Transfictional raccords in *Targets* (Peter Bogdanovich, 1968) / Courtesy of Paramount Home Media Distribution Spain

now at ground level, continues to instil panic in the audience. He looks to his right, and the obligatory reverse shot shows Baron Victor Frederick on the screen, moving towards him; again we return to the shot of Bobby, who looks now to his left, where in this case it is Byron who is moving towards him [Figure 9]. To Bobby's disbelief, this series of shots is repeated, and ends with him shooting both at Byron and Baron Victor Frederick. For Bobby, for a few seconds, fiction and reality —both represented by Boris Karloff, a legendary figure of the horror genre— are one. In this montage of images, the continuity between the two stories, the main plot and the one on the screen, is established through what José Luis Castro de Paz defines in his analysis of the film *Saboteur* (Alfred Hitchcock, 1942) as *transfictional raccords*: "the role of the film projected in the theatre will be decisive throughout the staging process [...] through a complex game of double angles in which the two re-

presentations will be fused in a mise en abyme" (CASTRO DE PAZ, 1994: 36).

This type of *raccord* can also be useful for explaining other types of relexivity, such as that found in the film *Dead Men Don't Wear Plaid* (Carl Reiner, 1982), a film which, both for its aesthetics and for its plot, as well as its clichéd characters and typical situations, exemplifies an obvious parody of the film noir genre. In this case, the articulation of shot (main plot) and reverse shot (appropriated story) does not require justification through the projection on a screen of the latter, as it is articulated directly in the montage. For example, the film's protagonist, detective Rigby Reardon (Steve Martin), in a moment of difficulty, telephones detective Philip Marlowe; the shot of Reardon is followed by a shot from *The Big Sleep* (Howard Hawks, 1946), where we see Marlowe, played by Humphrey Bogart, answering the phone [Figure 10].

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In this case, the genre is what is being alluded to, which leads us to the idea of "architextuality", a category proposed by Genette in his book *Palimpsests*. In his book, the French theoretician introduces the term "transtextuality" to refer to "all that

Figure 10. Reardon needs Marlowe's help

sets the text in relationship, whether obvious or concealed, with other texts" (Genette, 1997: 1). He then proposes a classification in order to better define this idea, outlining five categories, including "architextuality", which serves to define the adherence of a text to a genre.

A contemporary example of this is the film *The Conjuring* (James Wan, 2013), where horror is the genre alluded to. In his adaptation of a true story, Wan appropriates the conventions, basic ideas and aesthetics that characterise this genre and proposes his updating through the repetition of the strategies that describe it. Furthermore, the film makes allusions to the most significant films of the horror genre, such as *Poltergeist* (Tobe Hooper, 1982) and *The Exorcist* (William Friedkin, 1973), as well as motifs which over time have become iconic elements of the genre, such as the haunted house in *The Amityville Horror* (Stuart Rosenberg, 1979)[11] and Chucky, the diabolical doll in *Child´s Play* (Tom Holland, 1988).

Thus, *The Conjuring* is a clear contemporary example not only of a tribute to the horror genre but of a pastiche replete with references to representative films of that genre. In many cases, these allusions, like the tribute to *The Birds* (Hitchcock, 1963), are justified not so much by the plot as by the discursive strategy that the film itself constructs. Post-modernity has made this practice both common-place and excessive, to such an extent that many of these films are the result of a Frankensteinian construction of allusions. Fredric Jameson warns against these excesses, criticising this practice of "postmodern pastiche", which he defines as a "blank parody" (1985: 114), in recognition of their tendency towards mere copy with no apparent reflexive intention. For instance, Jameson (1985: 117) considers *Body Heat* (Lawrence Kasdan, 1981) a mere "allusive and elusive plagiarism of older plots", a description that can easily be extended to the case of *The Conjuring*[12].

Conclusion

Although the degree of its importance may vary depending on the case, reflexivity is one of the defining features of metacinema, whether focused on the creative process itself ("cinematic reflexivity") or on film history ("filmic reflexivity"). In the latter case, intertextuality is a key factor for its configuration. However, an abuse of this referentiality may lead to the kind of products condemned by Jameson, as noted above, where other sources are not only alluded to but serve as the foundations of the film's discursive scaffolding. Some years ago Waugh coined the term "intertextual overkill" to refer to, according to Stephen Mamber (1990: 29), "the wholesale incorporation of source materials from outside the created fictional work".

Moreover, we have seen that, in both types of reflexivity, this practice may or may not be diegetically justified. In the first case, the metacinematic act is encompassed in a plot construction that renders it transparent; in the second, it is rendered self-conscious by revealing the discursive mechanism or the referent that is the object of the allusion or appropriation. It is obvious that the first practice is much more common in commercial films, whereas the second is more common in *auteur* or essay types of films.

In short, there are many forms of metacinema. In this paper I have proposed a basic typology to serve as a baseline for future research. I have defined or characterised this complex phenomenon in more detail and have offered keys to enable a better understanding of its use in contemporary cinema. To this end, I have drawn on both early and contemporary examples while focusing on the most emblematic films that have made referentiality a core element in the history of cinema. ∎

Notes

1 I refer here to the documentary that Martin Scorsese himself directed together with Michael Henry Wilson, titled *A Personal Journey with Martin Scorsese through American Movies* (1995).

2 The quote is as follows: "Film is a disease. When it infects your bloodstream, it takes over as the Number One hormone; it bosses the enzymes; directs your pineal gland; plays Iago to your psyche. As with Heroin, the antidote for film is more film" (Capra, 1971: 223).

3 See Fredericksen (1979) for a more in-depth study of the reflective features of this sequence.

4 In this respect, Lipovetsky and Serroy suggest that: "[a]t this moment, cinema, which is questioning its own illusionist capacity, is entering a new modernity, a modernity of reflexivity and deconstruction, with the appearance of an *auteur* cinema that claims its classification as a work of art in opposition against the disposable products of commercial cinema. At this point it gives rise to its own religion: cinephilia" (2009:48).

5 See Laura Mulvey's detailed study on this film in this same monograph issue.

6 The term appears in print in the essay titled *Bakhtin, le mot, le dialogue et le roman* (Word, Dialogue and Novel, 1966).

7 For an in-depth study of this question, see Weinrichter (2009: *El reciclaje en el cine comercial*).

8 Brian De Palma is probably one of the film directors who have used "restaged allusion" with a parodic tone the most in their careers. He has been doing it since his first short film, *Woton's Wake* (1962), in which the references range from *The Phantom of the Opera* (Elliott J. Clawson, 1925) to *The Seventh Seal* (Det sjunde inseglet, Ingmar Bergman, 1957). According to Carroll, *Woton's Wake* "culminates in what in 1962 was a hilariously awkward and intentionally tacky allusion to the last scene in *King Kong*" (Carroll, 1998, 255).

9 In this context, two films as different and far apart in time as *Welcome Mr. Marshall* (¡Bienvenido Mister Marshall!, Luis García Berlanga, 1953) and *Paprika* (Satoshi Kon, 2006) can be considered analogous. In both films it is through dreaming that the characters become the protagonists of recognizable scenes from film history. In the first of these examples, Don Pablo (José Isbert), the mayor of the small town of Villar del Río, dreams of being a fearsome sheriff who imposes law and order in the saloon of a town in the Old West, whereas in the second, the protagonist, Paprika, among other characters, takes a journey through film history in her dreams, turning into Peter Pan or running away from a red tide, a clear reference to the well-known scene in *The Shining* by Kubrick (1980).

10 Once again, the referent is a film of Corman's, which was also a referent for Wim Wenders in *The State of Things*, as noted in the previous section.

11 Among the reports studied by Ed and Lorraine Warren, a real couple of demonologists, was the house that inspired *Amityville Horror*.

Figure 11. More horror with *The Conjuring* (James Wan, 2013) / Courtesy of Warner Bros Pictures España

12 The allusion to the genre is not only articulated through a new contextualization that repeats its basic rules, as in the case of *The Conjuring*, but may also undergo a process of rewriting with variations, as Godard, Altman and Truffaut, among others, did in their day with *Alphaville* (1965), *McCabe and Mrs Miller* (1971) and *Confidentially Yours* (Vivement dimanche!, 1983), respectively. The genre may also be parodied, as discussed previously; in this case, its essential features are taken to the extreme. And, finally, the notion of genre may undergo a process of hybridisation, as we find in contemporary cinema, where the boundaries between genres are blurred through transfers of their features from one to another.

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Laura Mulvey

LE MÉPRIS AND ITS STORY OF CINEMA: *A FABRIC OF QUOTATIONS**

In *Le Mépris* (Jean-Luc Godard, 1963) the cinema has a central presence on various different levels. The making of a film has brought the central characters together and the dramatic processes of film-making are often shown on screen, as a backdrop to the human drama. But woven into this overt presence is another story about the cinema: its histories and its contemporary crises. Only occasionally explicitly reaching the surface of the film, this story is concealed in signs, images and allusions. The unifying thread that ties these oblique references together is the world of *cinéphilia*, Godard's formative years as a critic for the *Cahiers du Cinéma* and the films and directors he had written about and loved during the 1950s. That world had, by 1963, moved into a past tense: the Hollywood studio system that had produced the *politique des auteurs* had aged and had been overtaken by industrial changes; Godard was no longer a *cinéphile* critic but a successful New Wave director. But through allusions and quotation the world of *cinéphilia* seeps into *Le Mépris* mediating between past and present. As quotation necessarily refers backwards in time, Godard evokes a now ended era with an aesthetic device that always comes out of the past. Thus, in *Le Mépris*, form (quotation) is appropriate to its content (history).

But, on the other hand, quotation is a key modernist formal device, fragmenting a text's cohesion, disrupting traditional forms of reading by introducing other layers to a linear structure. As Peter Wollen puts it in his discussion of quotation in Godard's *Le Vent d'Est* (1970):

> One of the main characteristics of modernism [...] was the play of allusion within and between texts... The effects to break up the heterogeneity of the work, to open up spaces between different texts and types of discourses... The space between the texts is not only semantic but historical too, the different textual strata being residues of different epochs and different cultures (WOLLEN, 1982: 102).

These kinds of insertions also necessarily address the reader/spectator and generate two possible directions of engagement: one remains with the text's overt meaning while the other takes a detour into a latent and more uncertain terrain. To reflect on the passing references, especially if they are not underlined or emphasised by the film's action, involves a step aside from the main line of the film's narrative. The temptation is to pause, to attribute a reference to its source, or attempt to trace it until the trail is lost, as opposed to following the forward flow of a text. So, for instance, when I analyse, later in this essay, further associations triggered for me by the posters in Cinecittà, I will be giving priority to certain background images over the crucial narrative moment when Camille and Jerry meet, when Paul betrays Camille and the theme of *contempt* begins. Mikhail Iampolski describes the relationship between quotation and the spectator's detour in the following terms:

> The anomalies that emerge in a text, blocking its development, impel us towards an intertextual reading. This is because every *normative* narrative text possesses an internal logic. This logic motivates the presence of the various fragments of which the text is made. If a fragment cannot find a weighty enough motivation for its existence from the logic of the text, it becomes an anomaly, forcing the reader to seek its motivation in some other logic or explanation outside the text. The search is then constructed in the realm of intertexuality (IAMPOLSKI, 1998: 30).

I would like to reflect on those moments when reference to the cinema within *Le Mépris* intrude and direct the spectator away from the internal logic of the text, its manifest narrative, and towards "other explanations". To my mind, when followed up, the *anomalies* begin to form a network, relating back to a latent, other story of the changes that had overtaken and were overtaking the cinema. The anomalies do, of course, take on multiple shapes or forms, deviating from a strict concept of *quotation*. Iampolski sums up this multiplicity when he points out that an

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anomaly takes the form of a fragment which means: "what is traditionally considered a quote may end up not being one, while what is not traditionally seen as a quote might end up being one" (IAMPOLSKI, 1998: 31).

Godard's *taste for quotation* has often been commented on and he himself uses the phrase in a long interview in the special *Nouvelle Vague* issue of *Cahiers du Cinéma* (168, December 1962) he says, in relation to À bout de souffle:

> Our earliest films were simply films made by *cinéphiles*. We could make use of whatever we had already seen in the cinema to deliberately create references. This was particularly the case for me. [...] I constructed certain shots along the lines of ones that I already knew, Preminger's, Cukor's, etc. Furthermore, Jean Seberg's character follows on from *Bonjour Tristesse*. I could have taken the last shot of that film and added an inter-title "Three Years Later" [...] It comes from my taste for quotation that has always stayed with me. In life, people quote things that appeal to them... So I show people quoting: except I arrange their quotations in a way that will also appeal to me (GODARD, 1968: 28).

Quotation, Godard seems to be saying, offered a point of cinematic transition in his trajectory from *cinéphile*/critic to *cinéphile*/director,

from the days of the *Cahiers* to those of the *Nouvelle Vague,* from loving a particular shot to using it in his own films. About thirty years later, this lifelong partiality for quotation culminated in *Historie(s) du cinéma. Le Mépris,*released in 1963 as a comparatively large budget fiction film with corresponding production values, adapted from a quite conventional novel, benefits from the retrospective shadow cast by *Histoire(s).* Not only are both made up of a tissue of film quotation and reference, but both were also made during transitional periods in film history. Looking back at *Le Mépris* from this perspective, its juxtaposition between cinema history and quotation gains in significance, the fiction dominates less, the characters give way to their emblematic casting and the network-like structure, central to the *Historie(s)* aesthetic, becomes more visible. Furthermore, *Historie(s)* draws attention to the place *Le Mépris* itself occupies in film history, how close it lies, in 1963, to 1950s Hollywood, both as a time of industrial decline but also the decade which the last great films studio system films were still being made. It was these films that Godard loved in particular and that provided his formation as a director (as he points out in the 1962 interview). But the presence of history draws attention to an aesthetic shift. Quotation in *Le Mépris* is no longer simply *a taste.* It enables anelegiac commentary on the decline of one kind of cinema while celebrating another, the style that Godard had himself developed within the context of the French New Wave. Summing up this situation, Michel Marie says:

> The aesthetic project of *Le Mépris* is entirely determined by the context of the end of classical cinema and the emergence of new *revolutionary* forms of narrative (MARIE, 1990: 14).

It was Alberto Moravia's novel *Il Diz- prezzo* (1954) from which *Le Mépris* is adapted that gave Godard, in the first instance, the necessary film-within-a film framework from which to deve- lop his own themes and reflections. The novel was based on Moravia's own real-life encounter with the Italian film industry when, as a journalist, he vi- sited the location of Mario Camerini's 1954 spectacular *Ulisse* (a Lux Film production with Kirk Douglas as Ulys- ses, also starring Silvana Mangano and Anthony Quinn). *Il Dizprezzo* uses a film production of *The Odyssey* as the setting for a tight group of characters (producer, director, screen-writer and screen-writer's wife). The setting brings together the story of a film in produc- tion, a marriage in decay and intellec- tual debate about Homer's epic poem. The novel shows no interest in either the mechanics of film-making or the history of cinema. Godard, however, makes the most of the way that, unlike a novel, a film about a film in produc- tion is necessarily self-referential and thus modernist. But above all, Godard inserts into the adaptation of the hu- man story, his story of the cinema.

To reiterate, the latent story in *Le Mépris* makes visible a break in film history: on the one hand, there is the new flourishing cinema of the New Wave and Godard's own modernist, innovative style and, on the other, Ho- llywood cinema of the 1950s, and the flourishing *cinéphilia* it had fostered in Paris, both of which had disappeared by the beginning of the 60s. Thomas Schatz sums up the radically changed conditions in the Hollywood industry that lay behind the disappearance of the films valued by the *politique des auteurs* critics:

> Gone was the cartel of movie factories that turned out a feature every week for a hundred million movie-goers. Gone were the studio bosses who answered to the New York office and oversaw hundreds, even thousands of contract personnel working on the lot. Gone was the indus- trial infrastructure, the *integrated* system whose major studio powers not only pro-

duced and distributed movies but also ran their own theatre chains (Schatz, 1998: 4).

In the first instance, these changes were set in motion by the Paramount Decree of 1948. The Federal Govern- ment wanted to break the restrictive practices inherent in Hollywood's ver- tically integrated system of production, distribution and exhibition. After the Decree, the studios had to sell their ci- nemas. The old financial mode of self- investment, through which production was supported by box-office returns, was gradually replaced by individual package deals put together by indepen- dent producers, stars and increasingly powerful agents and agencies, with the increasing participation of banks and other outside investors. Furthermore, during the 1950s box office receipts declined due to the rise of television (from $80 million c. 1950 to below $20 million c. 1960) and the industry stru- ggled for survival. It was in this context that Hollywood began to invest in spec- tacular historical blockbusters. In *Le Mépris,* the conflict between Fritz Lang, representing old Hollywood, and Jerry Prokosh, who represents the new breed of producer associated with *package deals* gestures to this history. And the film of *The Odyssey* does, of course, re- present the new focus on the big movie that would, with luck, pull off a major box office hit; this was very different from the returns made from *a feature a week* that had sustained the Hollywood genre system and its auteur directors.

The Cinecittà triptych: the studio lot, the screening room, the posters

The story of cinema in *Le Mépris* is vividly laid out through a kind of *pre- story* at the beginning of the film and is clearly marked by use of quotation. Leaving aside its subsequently inserted *prologue*, *Le Mépris* opens with three sequences set in Cinecittà, the film studios outside Rome, which were as evocative of the Italian film industry as Hollywood for the US, or Pinewood for the UK. Together, the three sequences

form a triptych in which the *old* that Godard loved, especially Hollywood, is enunciated through the *new* he be- lieved in. In his book on Fritz Lang, Tom Gunning uses the screening room sequence in *Le Mépris* to discuss the complex question of film authorship. He says: "The film-maker functions less as a scriptor than as a fashioner of palimpsests, texts written over other texts creating new meanings from the superimposition of old ones" (Gunning, 2000: 6). For all three of the triptych se- quences, the concept of palimpsest has special relevance, evoking the way that quotation and reference create layers of time, bringing something from past into the present, which then inscribes the present onto the past. In a similar but different manner, ghostly rather than textual, the actors too have mea- ning layered into their present fictional roles. As Jacques Aumont puts it:

> Jack Palance, Georgia Moll and Fritz Lang are vehicles, in the flesh, of part of the past, of history. They are living quotations and, already survivors of a vanished world...: through them, Godard quite consciously evokes not only his own immediate past as *cinéphile –The Barefoot Contessa, The Quiet American –* but a more distant, already heroised and mythic past... (Aumont, 2000: 176).

In the first sequence of the triptych, the studio lot stands idle and deserted. Francesca (the producer's assistant) explains to Paul (the screen writer): "Jerry has sent everyone home. Things are hard in the Italian film industry at the moment". Jerry, the American producer, then appears on the edge of the sound stage and proclaims, in long shot and as though addressing a vast audience, that he has sold the stu- dios for real estate development. And Francesca's final remark: "C'est la fin du cinéma" carries the sense of crisis beyond Cinecittà to the general decline of industrial cinema by the late 1950s and even to the question of cinema itself [Figure 1]. The studio lot is itself, to adapt Aumont's terms, "a vehicle, a part of the past, a history" and, as such might be understood as mise-en-scène

Figure 1 (top). Francesca's final remark: "C'est la fin du cinéma" carries the sense of crisis beyond Cinecittà to the general decline of industrial cinema by the late 1950s and even to the question of cinema itself. / Courtesy of Paramount Home Media Distribution Spain

Figure 2 (bottom). Set in the studio screening room, the confined space is criss-crossed by quotation and reference of all kinds: spoken, enacted, written, personified, discussed. / Courtesy of Paramount Home Media Distribution Spain

literature, on the other, by the presence of figures with an emblematic association with Hollywood. And Louis Lumière's grim prediction, written in large letters under the screen, "Le cinéma est une invention sans avenir" creates a link to the elegiac spirit of the first and third sequences [Figure 3]. Central to the screening room sequence are the rushes, shots of the statues of the gods or snippets of the story composed more in tableaux than in continuity [Figure 4]. As bits of cinema, they are short and finite, as indeed are rushes, but they take on the aesthetic characteristics of quotation: fragmentation and repeatability. Several commentators have pointed out that the style with which the statues are filmed, accompanied by Georges Delerue's music, strikingly quotes the filming of the statues, accompanied by Renzo Rossellini's music, in Roberto Rossellini's *Viaggio in Italia* (1954).

While the literary quotations are, by and large, overt and attributed, the conjuring up of Hollywood is more complex, here taking place through the signifying properties of the actors as living quotation. Fritz Lang, as the fictional director, obviously brings his own cinematic history with him, but so do Jack Palance (as Jerry Prokosh) and Giorgia Moll (as Francesca) who also represent, metonymically, particular Hollywood films that had significance for Godard. Michel Piccoli (as Paul Javal) brings to this collective of signifiers a particular resonance of Paris: as an actor, he evokes the French New Wave; as a character, he evokes Parisian *cinéphilia.*

As well as having appeared in Italian peplum productions, Giorgia Moll had played the French speaking Vietnamese heroine in Joseph Mankiewicz's *The Quiet American* (1958), thus crea-

as quotation. Poignantly, the scene isset in the lot belonging to Titanus (the studio that had produced Roberto Rossellini's *Viaggo in Italia* in 1953) and which was, in actual fact, just about to be demolished. The fate of Cinecittà corresponds to that of the Hollywood studios at the time, more valuable as real estate than for film production.

The second sequence of the Cinecittà triptych, brings together the central group of *Le Mepris's* characters who all, fictionally, belong to the cinema through their various roles in the production of *The Odyssey*. It is here that Godard introduces most intensely the

aesthetic of quotation. Set in the studio screening room, the confined space is criss-crossed by quotation and reference of all kinds: spoken, enacted, written, personified, discussed [Figure 2]. Francesca and Paul join Prokosh, the producer, and Fritz Lang, the director to watch rushes from their production of *The Odyssey,* (part Italian peplum, part Hollywood spectacular). The conversation between the characters enables Godard to juxtapose references to the contemporary state of cinema and classical European culture; and these two themes are reiterated, on the one hand, by literal quotations from European

ting a direct link to one of Godard's favourite directors. He had reviewed the film on its release with his usual admiration but also disappointed that Mankiewicz's intelligent, elegant script was imperfectly realised as film (*Arts* 679 July 1958). In *Le Mépris,* Giorgia Moll plays Francesca Vanini, a character invented by Godard (she is not in the Moravia novel) whose name refers directly to Roberto Rossellini's latest film *Vanina Vanini* (1961), (which will represent him on the line of posters in the third sequence). As Prokosh's interpreter, she comes to stand for living quotation in a different sense, repeating the words of others, translating, often very freely, between the monolinguistic Paul and Camille on the one hand, and Prokosh on the other. As well as her own native language, Italian, with Lang she can speak English, French or German and gains his approval for her recognition and translation into French of his quotation from the German poet Hoderlin's "The Poet's Vocation".

Jack Palance brings Hollywood into *Le Mépris* in several ways. As a starin his own right, he represents the Hollywood star system as such. But he also represents a link, both as a star and through his fictional character, Jeremiah Prokosh, to a cluster of Hollywood films-about-film that had been made in the 50s, all of which include an unscrupulous and exploitative producer or studio boss. In the first instance, Palance would, for Godard, have linked back to Robert Aldrich's 1955 film *The Big Knife*, an adaptation of a Clifford Odets play about the conflict between a star (Palance) struggling to maintain his ethical principles in the face of the power and persistent bullying of the studio boss, played by Rod

Figure 3 (top). Louis Lumière's grim prediction, written in large letters under the screen, "Le cinéma est une invention sans avenir" creates a link to the elegiac spirit of the first and third sequences. / Courtesy of Paramount Home Media Distribution Spain

Figure 4 (bottom). Central to the screening room sequence are the rushes, shots of the statues of the gods or snippets of the story composed more in tableaux than in continuity. / Courtesy of Paramount Home Media Distribution Spain

Steiger. Palance thus brings with him a double quotation: he is the star who had played the role of a star, while in *Le Mépris*, in the persona of Jeremiah Prokosh he references the character personified by Steiger. Furthermore, as Michel Marie points out, Prokosh is a direct descendent of Kirk Edwards, the megalomaniac, casually brutal and sexually predatory Hollywood producer in Joseph Mankewicz's 1954 *The Barefoot Contessa*, a film that had been highly prized by *Cahiers du Cinéma*. Palance's chiselled, mask-like features (due to plastic surgery after being wounded in World War 2) and his

slow, almost Frankenstein-like movements recall Warren Stephen's stony, almost motionless performance as Kirk Edwards. To these two *Hollywood on Hollywood* films should be added Vincent Minnelli's 1952 *The Bad and the Beautiful* in which Kirk Douglas plays the prototypically unscrupulous, if more engaging, producer Jonathan Shields.

Although Prokosh has been said to evoke Godard's real life producers Carlo Ponti and Joe Levine, the iconographical legacy of these Hollywood movies is very strong. But, as well as inscribing these traits and characteris-

tics, Godard uses Prokosh specifically to signal the decline in Hollywood production values in the face of cynicism, philistinism and a taste for kitsch. A throwaway remark of Fritz Lang's indicates that Prokosh is not, for him, within the true tradition of Hollywood independent production. Refusing his invitation to have a drink, Lang quotes a famous Goldwynism (Sam Goldwyn tended to mix up language): "'Include me out', as Sam Goldwyn a real producer of Hollywood once said". And Prokosh's first appearance in Cinecittà underlines the new commercialism. While Godard's citation of the Hollywood-on-Hollywood films puts *Le Mépris* within this *sub-genre*, evoking a tradition of films of self-reference (that does, of course, pre-date the 1950s), he is also clearly gesturing towards the industry's uncertain future, underlined by the Lumière quotation. The decline, he seems to imply, was already there in the beginning.

Fritz Lang is first introduced to the film by the most well-know anecdote of his career. Paul tells Francesca that Goebbels offered Lang a privileged position in UFA, to which he had replied by leaving the following day for Paris and then the United States[1]. Godard follows this up with an enacted confrontation between Lang and Prokosh in the screening room. In a moment that seems anomalous and strange, Prokosh violently interrupts the screening, claiming that the images on the screen were not in the script. Lang brings the argument to an end saying calmly: "Naturally, because in the script it's written and on the screen it's pictures, motion pictures it's called". According to Tom Gunning, this is a re-enactment of a confrontation between Lang and Eddie Mannix, his first US producer. Both these anecdotes show Lang confronting authority; but one is given its place in Lang's biography, while the other floats, functioning dramatically as a fragment but without explanation. Together, these two anecdotes represent two very different kinds of quotation, the attributed and the *to-be-deciphered*,

both with very different aesthetic implications.

If Prokosh, in his *Le Mépris* role, is emblematic of changing Hollywood, Lang stands, in stark contrast, for a long history of the cinema, some of its most outstanding films and its more generally changing fortunes. Born in 1890, shortly, that is, before the cinema and making his first film in 1919, Lang and cinema matured, as it were, side by side. Due to the *Mabuse* films (1922), *Metropolis* (1927), and his prolific output during Weimar period, as a *living quotation* he brings to *Le Mépris* the memory of aesthetic achievements of German silent cinema, then, with *M* in 1931, early experiment with synch sound. (It might be worth remembering, in the context of the late 1950's blockbuster, that Lang had almost bankrupted UFA in 1927 with his spectacularly expensive spectacular *Metropolis*). In 1933, he joined the stream of exiles from Nazism who then contributed so much to Hollywood during the years of the studio system. From *Fury* in 1936 to *Beyond Reasonable Doubt* in 1956, he made a film, sometimes two, every year (except one). Although he was, by and large, successful (unlike some of his compatriots), he too found it increasing hard to direct by the mid 1950s. In Germany, in the late 1950s, he directed his own versions of *spectaculars*: *The Tiger of Eshnapur* and *The Indian Tomb* as well as an attempt to return to the *Mabuse* cycle. By the time he appeared in *Le Mépris*, he had made no films for three years; on the other hand, as an early pantheon director of the *politique des auteurs*, his critical status had risen in France and Luc Moullet's book *Fritz Lang*, that Camille reads and quotes from in the apartment sequence, had been published in 1963. Godard treats Lang reverentially, himself acting the role of the fictional director's assistant. He frames and films Lang so that his literal presence takes on the mythical quality due to an old man, no longer employable but, more than any other director still living at the time, stretched across and emblem-

atic of this complex cinematic history. Still wearing, as a badge of belonging and distinction, the monocle that signifies the old days of Weimar, Lang is quotation as embodiment, summoning up the past and inserting it into a present to which he no longer belonged.

In the third sequence of the triptych, these themes are realised and confirmed. Outside the screening room, the characters act out their scene in front of a wall of posters; Howard Hawks' 1962 *Hatari!*, Godard's own 1962 *Vivre sa Vie*, Rossellini's 1961 *Vanina Vanini* and Hitchcock's 1960 *Psycho* [Figure 5]. Apart from Godard, the three were great directors celebrated and defended during Godard's time as a *Cahiers du Cinéma* critic, but all were, by this point in time, nearing the end of their careers Appropriately, Godard inserts the figure of Fritz Lang into this series of *homages*. Framed alone, in front of the posters, Lang walks quite slowly towards the camera as he lights a cigarette and, emphasising the mythic nature of this portrait shot, music briefly appears on the sound track. In the next couple of shots, Paul, as a *cinéphile*, brings cinema directly into his conversation with Lang. Lang brushes aside Paul and Camille's admiration for *Rancho Notorious* (1952), "the western with Marlene Dietrich", with "I prefer *M*". But Paul persists and mentions the scene in which Mel Ferrer (as Frenchie Fairmont) allows Marlene Dietrich (as Altar Keane) to win at chuck-a-luck. This was a favourite moment of Godard's, to which he refers specifically in his general discussion of the Western in his *Man of the West* review. The citation of *Rancho Notorious* has its own relevance to the posters that frame the conversation between Paul and Lang; the film is itself about aging but mythic figures of the West (Frenchie Fairmont and Altar Keane) who have become part of its legend, just as these directors have become part of the legend of Hollywood as told by the *Cahiers du Cinéma*.

But this sequence is also the one in which Brigitte Bardot, as Paul's wife,

Camille, first appears. As she stands against the backdrop of posters, she personifies new cinema, a new kind stardom, as well as a new kind of glamour, European as opposed to Hollywood. In the last resort, she stands for the personification of cinema. If Godard tends to fuse cinematic beauty with that of his female star, this is particularly so in *Le Mépris.* But the presence of the *Vivre sa Vie* poster creates it own distinctive chain of female beauty reaching back across the history of cinema. Later in the film, Camille wears a black wig, bobbed in the style worn by Anna Karina in *Vivre sa Vie,* which in turn cites Louise Brooks. Much admired by the director of the Cinémathèque Française, Henri Langlois, for an insouciant seductiveness in films such as Hawks' 1928 *A Girl in Every Port* to Pabst's 1929 *Pandora's Box,* Louise Brooks might be seen as a pre-figuration of Godard's fascination with a feminine beauty that fused with the beauty of the cinema.

The bracketing of Hawks and Hitchcock conjures up André Bazin's ironic term *Hitchcocko-Hawksianism* to describe the dedicated supporters of the *politique des auteurs* at the Cahiers. Both directors had started their supremely successful careers in the 1920s and had flourished under the studio system but with comparative independence (Hitchcock, of course, arriving from Britain in the late 30s). But both were old by the time of *Le Mépris* and would only make films occasionally until the 1970s. Although he was to make two more films (*Anima Nera* in 1962 and *Italia Anno Uno* in 1974), Rossellini's career in cinema was also just about over. From 1961 to the end of his life in 1977, apart from a few documentaries, he would work exclusively for television. *Vanina Vanini* was adapted from a novella by Stendhal. Set in Rome during the Risorgimento (Rossellini had celebrated its centenary the previous year with *Viva l'Italia*), the story bears witness to Stendhal's love of Italy and his fascination with its struggle for liberation. As if to emphasise its significance, Godard has "Franc-

esca Vanini" summoned by name over an intercom a few seconds before the film's poster appears on the screen.

In this concluding section, I would like to exemplify ways in which quotation can set in train further lines of thought that might be particular to the spectator. A quotation or reference might trigger associations for the spectator that go beyond the specific textual context and produce an *extra-textual reverie.* Thus for me personally (and, very likely, others), thinking about *Le Mépris* in the light of *Hatari!* and *Psycho* unexpectedly draws attention to coincidences of narrative and theme. Like *Psycho, Le Mépris* is separated into two distinct parts, the first takes place over the course of one day during which the ordinariness of everyday life is overtaken by catastrophe: Marion's crime and death in one case, the loss of Camille's love in the other. Although the second part of *Psycho* is not, as in *Le Mépris*, streamlined into a single day, both films are overshadowed by fate: what might seem a minor ethical failing (on the part of Paul and Marion) is punished beyond reason by "the gods" of narrativity. The relevance of *Hatari!* is more thematic and has less to do with narrative structure. The film repeats one of Hawks' preferred story settings: a small group of people are arbitrarily thrown together in some

isolated situation, in which death and love intermingle with the group's internal dynamics. The Hawksian group has a certain resonance for *Le Mépris*: here again a small group of people are thrown together by the chance contact of their profession creating a drama of professional and personal conflicts and loyalties.

I would like to end by reflecting on the particular importance of *Viaggio in Italia* for *Le Mépris*, due not only to the filming of the statues of the gods, but also more generally to the story of a marriage in crisis. Here the latent references to cinema history link specifically to the modernism of quotation as a formal device. Godard confirms the relevance of Rossellini's film very precisely: at the end of the *audition* scene, the group leave the cinema and pause to talk outside, allowing a poster for *Viaggio in Italia* to be clearly seen in the background. *Viaggio* introduces another kind of palimpsest in its relation to *Le Mepris.* In the first instance, the story of Paul and Camille's marriage re-inscribes that of Emilia and Riccardo from the novel *Il Dizprezzo*, creating another temporal layer, just as any adaptation must necessarily hover behind its retelling [Figure 6]. In *Viaggio in Italia* Alex and Katherine Joyce are an English couple staying in Naples whose marriage, quite suddenly, falls

Figure 5. Outside the screening room, the characters act out their scene in front of a wall of posters; Howard Hawks' 1962 *Hatari!*, Godard's own 1962 *Vivre sa Vie*, Rossellini's 1961 *Vanina Vanini* and Hitchcock's 1960 *Psycho*. / Courtesy of Paramount Home Media Distribution Spain

apart. During one of their embittered exchanges, Katherine turns to Alex with the words: "I despise you". But just as Godard uses the quarrelling couple in *Le Mépris* to quote *Viaggio*, so Rossellini inserts into his film, without acknowledging the source, the troubled marriage in James Joyce's *The Dead.* Katherine retells Joyce's story, as though transposed to her own memory. She reminds Alex that she had once been loved by a young man who had then died; his sensibility and his poetry continue to haunt her and irritate Alex, contributing to their deteriorating relationship. Although Rossellini uses the story for his own fiction, making no hint of its status as citation, it shares something of Iampolski's anomaly, inserting, due to a feeling of excess or oddity, a kind of blockage into a text. Katherine's monologue is quite long and furnished with a few details that belong to the original. Ultimately, Rossellini does provide a clue to its source through the couple's name: Joyce. The layering of references to a marriage in crisis across the Moravia's novel, Rossellini's film and Joyce's story create an intertextual network that ends most appropriately with Godard's *Le Mépris*.

From this perspective, the presence of *Viaggio in Italia* in *Le Mépris* does considerably more than cite a director of the greatest importance to Godard. In *Viaggio*, the memory of the dead young man acts as a figure for a more general metaphor of haunting, but it also acts as a figure for the ghostly nature of quotation itself. The relationship of *Le Mépris* to *Viaggo in Italia*, and its specific reference to Joyce generates a fragile link to his *Ulysses*, his retelling of *The Odyssey* into the great epic of modernist literature, itself a palimpsest of quotation and reference. These links bear witness to the significance of quotation as a modernist strategy and the way that a citation from the past works as an aesthetic device precisely for the destruction of tradition and the generation of the modern.

The blurb that accompanied the London Consortium's seminar on *Le Mépris*, specifically mentioned the film as "a fabric of quotations". The phrase, coming from Roland Barthes' 1967 essay *The Death of the Author*, is a reminder that Godard's prolific and stylistic use of quotation and reference predates its theorisation. The origin of the phrase, however, is also a reminder that the search to trace the fragment and the anomaly to its source can never stabilise the uncertainty of meaning or pin down the intention that lies at the heart of quotation. Important and minor instances will always remain overlooked, hidden and unlocked. But, all the same, Godard's use of allusion and reference, of palimpsest and living quotation, creates a layered form of film reading. The experience of watching the film, for me, a *cinéphile* formed by the *Cahiers politique des auteurs*, involves the triggering of memories and the recognition of the special significance of films and directors cited. For instance, the sudden, unmotivated and anomalous reference to Nicholas Ray's *Johnny Guitar* leads me back to the particular emotional resonance the film had for *Cahiers*-influenced *cinéphiles*. And the reference links back to Godard's earlier film *Le Petit Soldat* in which he quotes dialogue between Joan Crawford and Sterling Hayden ("tell me lies") and forward to its nearly invisible but key place in *Pierrot le Fou*. It is because Ferdinand had allowed the maid to go to *Johnny Guitar* that Marianne come to baby-sit and they meet again "after five years".

If the latent story of cinema exists, as in a palimpsest, in another layer of time and meaning outside that of the fiction, enabling a detour into the quite different discourse, it also doubles back on an allegorical level into the film's manifest content. Just as the spectator struggles to decipher the film's quotations, so Paul struggles to decipher Camille. Alongside, or overshadowed by, the enigma of Camille and her desirability are signs and clues suggesting that the cinema has a similar status for Godard as enigma and elusive object of desire. And on this allegorical level, Paul and Camille's lost love and their mutual inability to understand their emotional history relates to Godard's sense of loss at the disappearance of the cinema that had formed him so completely. Just as Paul promises at the end of the film to become the writer he had always wanted to be, out of the ruins of his lost love, so Godard turned into a New Wave director, out of the ruins of his love of 1950s Hollywood cinema. As always for Godard, the beauty and inscrutability of his female star and of cinema are fused in his aesthetic and erotic sensibility. Ultimately, the use of quotation in *Le Mépris* shifts the uncertainty of emotion to the spectator. The uncertainties of attribution, the abrupt anomalies that erupt into the text, leave the spectator with a sense of yearning for understanding, always conscious of just missing a point, contented with some moments of satisfied recognition. In addition to its modernist significance, its layering of the text (as formal device and latent story), quotation puts the spectator into the situation of longing and loss that characterises the *feeling* of the film as a whole. ∎

Figure 6. The story of Paul and Camille's marriage re-inscribes that of Emilia and Riccardo from the novel *Il Dizprezzo*, creating another temporal layer, just as any adaptation must necessarily hover behind its retelling. / Courtesy of Paramount Home Media Distribution Spain

Notes

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1 Tom Gunning analyses this anecdote and demonstrates that Lang elaborated it considerably over the years (Fritz Lang, p. 8–9).

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Àngel Quintana
Translated by Paula Saiz Hontangas

THE SURVIVING IMAGES OF QUENTIN TARANTINO*

In a scene in *Pulp Fiction* (Tarantino, 1995), Vincent Vega (John Travolta) takes Mia Wallace (Uma Thurman), the wife of the gangster Marcellus Wallace (Ving Rhames), out for dinner. The chosen restaurant is Jack Rabbit Slim's in Los Angeles. The place is decorated with numerous images of fifties pop culture. The walls are adorned with B-movie posters. Buddy Holly, Marilyn Monroe, Jayne Mansfield and Mamie Van Doren lookalikes serve the customers and the background music is made up of old hits from the early years of rock'n'roll blaring out of an old jukebox. Tarantino immerses us in a world of lookalikes. This is something that could have become extinct but that has survived thanks to its myths and icons. At one point, the couple starts doing Chuck Berry's twist, establishing anachronism as the referential space. The actor that takes the dance floor to move his body to the rhythm of "You Never can Tell" is John Travolta, himself an idol from another era who is back to take the centre of the dance floor once again. His presence serves to show that something has remained of the seventies, when he was the disco king in John Badham's *Saturday Night Fever*

(1977). The effect produced by Travolta in a fifties set also alludes to the *Grease* musical (1978) by Randal Kleiser, another markedly camp celebration of a bygone era in which teens discovered rock'n'roll in the hallways of their high schools.

In *Pulp Fiction* we witness the way Tarantino revisits the icons of the fifties to relocate them in the referential context of nineties cinema. Retro trends are used to reawaken the echoes of something long gone that re-emerges as an icon of a de-contextualized present. However, in the universe drawn by Tarantino, myths and symbols from other times overlap. The whole heritage of popular seventies cinema is represented by John Travolta, turned into a replica of himself. The effect that Tarantino produces on the spectator is not one of nostalgia for what is lost but a reaffirmation of *ahistoricity*. The past does not exist as a precise historical period because it coexists with a present made up of the various layers of what is gone and what has managed to survive in the new mass culture. We live in a present that is a sedimentation of the past. Today is eclipsed to make way for the forms and remains of a culture

that has achieved timelessness through the conversion of art into iconic signs. In a classic text on postmodernism, Frederic Jameson argues that the great aesthetic transformation that marked the birth of postmodernism took place when artistic creation was incorporated into the creation of merchandise and the symbols of popular culture came to occupy a privileged place in art. In this context, Jameson says that we "consume the past in the form of glossy images [so] that new and more complex 'postnostalgia' statements and forms become possible" (JAMESON, 1991: 287). *Pulp Fiction* operates like a rescue operation for these images of the past to create an amalgam of different references in which films, actors, old television series, pop music hits and certain industrial design models are mixed together to shape a world that acquires a unique appearance thanks to the recycling of remains. The act of cinematic creation functions as a new mythic iconography design operation based on the recovery of what can be rescued from the rubble of mass culture.

In his first three feature films, Tarantino draws on classic cinema, on gangster films, but eschews any psychological density. His goal is to reinvent the archetypal role of his characters. In contrast to Martin Scorsese's or Brian De Palma's films, which return to genre characters in order to update them or vest them with a new density, Tarantino "returns to pre-existing models, rejects the idea of revisiting them for the purposes of updating their content, [and] highlights the significance of their forms by giving them an intense uniqueness through a series of modifications in their portrayal that are small but perceptible" (AMIEL and COUTÉ, 2003: 94). If we begin with the first images of the film *Reservoir Dogs* (Tarantino, 1992) we will see that the effect caused by the search for the new on the basis of the old is something inherent to Tarantino's approach to filmmaking. In the scene that functions as a prologue to *Reservoir Dogs*, a group of criminals with aliases taken from the colours of

the rainbow talk about Madonna, her possible sexual attraction and the loss of her virginity. The existence of a mythical figure of contemporary pop culture seems to distract the main characters from their criminal business and helps to prolong the scene. With an interesting detour into something apparently secondary, this conversation introduces us into a plot about the perfect robbery. The dialogues between these henchmen reveal the banality of their own daily lives, slow down the action and show the use of distraction as a new method to create a suspense based on an ingenious use of language. Later, as the film's plot progresses, we find out that the action —the thwarted robbery— is a tribute to the *film noir* of the fifties: *The Killing* (1956) by Stanley Kubrick, or *The Asphalt Jungle* (1950) by John Huston, a style that took its most stylized turn in France in the sixties with the brooding films of Jean Pierre Melville. From the very first images, Tarantino seeks a way of resurrecting what is lost through the mixture of elements from past and present. The filmmaker wants to retrieve and alter the images of the past to renew the cinema of the present. Creation is only possible through the process of transforming the anachronistic.

Film critic José Luis Guarner said of *Reservoir Dogs* that "it has the audacity to beat Kubrick's *The Killing* at its own game. It brings to mind both Samuel Becket and an Elizabethan tragedy, whose unexpected meanderings are filmed with the imagination of a Fuller and the spirit of a Scorsese" (GUARNER, 1993: 232). In this affirmation by Guarner, who died a few months after writing this critique, there are

two intuitions that have become characteristic of Tarantino's work. The first intuition has to do with his desire to seek the essential by playing with delay and digression. In the dramatic structure of *Reservoir Dogs* there is a search for and an affirmation of the essential that is brought to a climax in *Pulp Fiction*. The second issue has to do with the use of language as an essential element for stretching out time. In US action cinema, killers don't talk; they do. Tarantino's characters are beings lost in the realm of social exclusion, who represent a world with no moral codes dominated by corruption and the lust for revenge. What makes his work unique is the fact that the avengers talk, discuss trivialities and articulate a drama based on the word as a system for creating conflict, although most of the time these conflicts are based on absurdity. As Pascal Bonitzer said of *Pulp Fiction*: "the time of the film is not one of action but of discussion: it is a free and endless time, because every discussion is endless. This entails an exotic distribution of events compared to the canons of the classic American screenplay" (BONITZER, 1995:43). In the middle of a universe in which sadism and violence constantly manifest themselves in all their cruelty, the presence of the word is an invitation to life, the affirmation that existence functions through

Pulp Fiction (Quentin Tarantino, 1995) / Courtesy of Savor Ediciones S. L.

language. Tarantino's time is a stretched time in which the essential is the creation of suspense based not on what the characters do not know and the spectator does, but on the way the use of language distracts the characters and makes them forget the dangers they are facing.

The double play between the essential and distraction perhaps finds its most refined expression in *Death Proof* (2007), where Tarantino carries out a process of deconstruction of narrative structures, establishing the boundary between duration and attraction. In *Death Proof*, the use of everyday language ends up generating a particularly Beckettian form of absurdity around the conversations of a group of girls who only care about having fun and maintaining the seductive charms of their bodies. In the second part of the film, we see four girls travelling in a 1972 Ford Mustang who are constantly exchanging references to certain films and TV series featuring car chases. They refer to the film *Vanishing Point* (1971), directed by Richard C. Sarafian with a screenplay by Guillermo Cabrera Infante, and discuss this legendary road movie while Tarantino constructs *Death Proof* as if it were a process of rewriting of the old film. On the side of a road, a poster for *Scary Movie 4* (Zucker) alerts us to the fact that what we are watching takes place in 2006 and that the cars and the jukebox belong to another time. At the time of its release, *Death Proof* was promoted as a tribute to the *Grindhouse* aesthetic that inspired a whole subgenre of horror films. The spectral character of Stuntman Mike, the incarnation of evil on wheels, is played by the actor Kurt Russell, who was also the star of some of the mythic films of John Carpenter. The cars, the films and the songs in *Death Proof* transport us to a world that dissolves into a present that only exists as a remembrance of the myths of the popular culture of the past. This past seems to invoke a golden age located at the very heart of the contemporary world.

The figure of the *revenant*, the woman who rises from the dead in

Pulp Fiction (Quentin Tarantino, 1995) / Courtesy of Savor Ediciones S. L.

another world to take justice into her own hands is the key element of both of the *Kill Bill* films (Tarantino, 2003; 2004). Based on a certain logic inherited from martial arts films, we witness a process of rebirth/birth in which the heroine rises from the threshold of death to be trained in the mastery of the katana (the Japanese sword) and learn the art of combat. This learning process viewed as an act of rebirth not only emerges as a thematic link but is also related to the multiple genres revived by the diptych itself, from the Shaw Brothers' martial arts films to the most legendary spaghetti westerns. Tarantino recovers what is lost to configure new forms. He articulates an amalgam of images and structures from action films that rewrite elements inherited from manga, Bruce Lee's films, Sergio Leone's work, and elsewhere. In Tarantino's films, the bygone is simply a spectre that penetrates the story to attest to its continued existence. David Carradine appears transformed into a survivor of the television series *Kung Fu* (Spielman, 1972-1975), while Pam Grier in *Jackie Brown* (Tarantino, 1997) is the spectral queen of the seventies blaxploitation films disguised as a flight attendant. On occasions this technique drifts into the

realm of the phantasmagorical, such as the presence of Franco Nero, who is transfigured into the surviving actor of Sergio Corbucci's *Django* (1966). In a scene of *Django Unchained* (Tarantino, 2012), Nero meets Jamie Foxx, but the film's referential framework is closer to Richard Fleischer's *Mandingo* (1975). Tarantino is not interested in recreating cinematic sensations from the past by means of a perfectionist's replica based on rewriting. His strategy consists of positing different variations around the evocation of certain blurry memories. In *Inglourious Basterds* (Tarantino, 2009), the bastards are wandering characters taken from *The Inglorious Bastards* (Quel maledetto treno blindato, Castellari, 1978), but the Italian film serves merely as a pretext for the creation of characters with a secondary role to the central axis of the plot: the vengeance against the Nazi leadership plotted by a young Jewish cinema proprietor in occupied Paris.

M. Keith Booker defines the mixture of genres, styles and time periods employed by Quentin Tarantino as the culmination of truly postmodern cinema (BOOKER, 2007: 47-48). *Pulp Fiction* would make sense if looked upon as a true production of the culture of the palimpsest, where there is no history be-

cause we are at the end of history, and there is no linearity in the story because what Jean-François Lyotard defined as the crisis of the *meta-narratives* aimed at the emancipation of the modern rational human subject and Hegel's idea of history as a universal spirit are no more (Lyotard, 1979). Thus, the association of Tarantino's films with postmodernism would be set in opposition to the way that cinematic modernism formulated the cinephilic event and transformed the text itself into a substratum for reflection.

In a theoretical essay on cinematic modernism, Giorgio de Vincenti considers that modernism was articulated through a dual movement that combined the desire to make the world visible with the act of remotely capturing the iconic referents through a clear operation of self-consciousness, starting from the "combination of metalinguistic desire based on reflexiveness and the recovery of the value of the reproductive aspect, functioning as an ontological basis of the medium" (de Vincenti, 1993: 19). Modernity opened up an important pathway to reflection on the very processes that constitute cinema, inspired critical detachment and promoted the use of metalanguage through which the very nature of the images is questioned. However, in a small treatise on modern cinema, Fabrice Revault d'Allonnes posits the idea that metalanguage may also be present in classic cinema and cannot be defined as an exclusive trait of modernity. With this affirmation, Revault d'Allonnes places himself in clearly phenomenological terrain as he considers that the characteristic feature of modernity lies primarily in having glimpsed how in the years immediately following World War II the relationship between the human being and the world had given rise to a new cinema characterized by

its capacity for non-signification (Revault d'Allonnes, 1994: 57). Jacques Aumont, however, is more sceptical in his definition, as he argues that cinema has always sought its own label of modernity but that the essential question we need to ask is whether cinema has really been contemporary and whether it has been able to capture the flow of its time and its artistic manifestations (Aumont, 2007: 12).

Jacques Aumont's criticism of cinematic modernity opens up a series of key questions that may help us to better define and analyse Tarantino's

Tarantino is not interested in recreating cinematic sensations from the past by means of a perfectionist's replica based on rewriting. His strategy consists of positing different variations around the evocation of certain blurry memories

position as a cinephile. They may help us to analyse his passion for creation based on pre-existing images and his own particular model of appropriation opposed to any form of replication. In order to better define this question and to place it at the heart of the debate on postmodern cinema, we should accept that postmodernism decided to transform modern self-consciousness into postmodern appropriation to show, through multiple processes of rewriting different cinematic elements from the past, that it is possible to construct a new reality that is designed as a reality of images. A kind of cinephile legend has always identified Quentin Tarantino as the filmmaker who learned his trade in a video shop, who was trained to have a taste for all types of films and is capable of dignifying and exalting forgotten films and subgenres marginalized by traditional cinephile

culture. As Carlos Losilla wrote, "Tarantino is the custodian of a legendary city that only exists in his imagination, which is a refuge for certain cinematic forms spurned by the official historiography... His apparent flood of references becomes a book on the history of cinema, of the other cinema, that makes Tarantino a sort of Herodotus of trash culture, both are marked by the same passion for the tireless research, the same preferences for a plurality of the sources consulted, the same desire to record a barbaric time through the patient reconstruction of its ruins" (Losilla, 2007: 24).

If we classify Tarantino within the generic coordinates of postmodern cinema we find that he is not a filmmaker like Brian de Palma, who is an expert in processes of stylization, rewriting a cinematic legacy. Although, for instance, the opening scene of *Inglourious Basterds* draws on the beginning of John Ford's *The Searchers* (1956), there is no intention of rewriting or expanding on the scene. He merely borrows some visual motifs, such as the composition of the arrival of the German officer Hans Landa, which recalls the arrival of Ethan Edwards at the beginning of Ford's film. He is not a filmmaker who likes to play with pastiche as a process of ironic distancing from the past either. Nor is he a director who thinks of the reference as a mere act of tribute. The character of the leader of the basterds, played by Brad Pitt, does not recall the protagonist of Enzo G. Castellari's film on which it is based but the actor Aldo Ray, the protagonist of Raoul Walsh's *The Naked and the Dead* (1958). The use of the name is not a tribute but a sign of appropriation of some of the traits of Sergeant Croft's character, played by Ray in that film.

Tarantino's position is more complex than the principles articulated accor-

Inglourious Basterds (Quentin Tarantino, 2009) / Courtesy of Paramount Home Media Distribution Spain

ding to the postmodernist creed with respect to the models of cinephilia, according to which, at the time of *Pulp Fiction* Tarantino would be a filmmaker who "recovers images from the sixties to toss them into the nineties like visual confetti" (Delgado, Payán and Uceda, 1995: 12). It seems as if, throughout his film career, he had wanted to show that what is truly important is not to understand the creation of a film as an act of creation of something "already experienced", but rather to understand creation as a chance to articulate an extensive "unloading of cultural baggage that goes on as far as the eye can see" (Vieillescazes, 2013:14).

The key issue in contemporary cinema no longer lies in how to rewrite the past, but in how to integrate it and create an image that survives and that can help revisit the present through the anachronism. George Didi-Huberman has adopted a certain conception of art inherited from Aby Warburg's *Atlas Mnemosyne* to articulate the concept of the surviving image. Huberman argues that historical time does not function as a continuum but by strata, rediscoveries, returns, resurrections and survivals. Art belongs not only to the history of culture but also to the history of its

dissemination and its survival. Images survive the past and become embedded in the present (Didi-Huberman, 2002). Clearly, Tarantino's logic is not that of a systematic researcher of cinema, its history and its myths. His own culture possesses something of an amplified cinephilic bulimia. However, if we consider that his approach has something of the historian who recycles and transforms history, the key to his relationship with the cinema may simply be the construction of a setting filled with surviving images with an *ahistorical* nature that ultimately reveal something hidden from history itself.

Italian historian Franco La Polla suggests that in the last few years there have been some significant variations in the conception of postmodern cinema that have transformed it into something else: conceptual cinema (La Polla, 2000: 19). La Polla identifies the work of the Coen brothers and Quentin Tarantino as examples of this model of conceptual cinema. In contrast to the entertaining and superficial nature of a type of cinema in danger of burning itself out with its own formulations, a new model is being constructed, a new atmosphere in which playing with

composition has given way to the presence of ideas.

Although the definition of Tarantino as a conceptual filmmaker emerges from his three first films and the fascination that his narrative and stylistic twists generated when those films appeared, I do not feel that it adequately defines Tarantino's way of operating. If we return to the realm of ideas, we may begin to glimpse a filmmaker who uses his fictional devices —those surviving images— to vest them with an ethical dimension in a setting where society itself has driven them in a state of crisis.

Tarantino began his career with a blood bath out of which emerge certain values that contradict everything that is being shown. If we analyse *Reservoir Dogs* as Elizabethan tragedy as Guarner intuited, we will find that around the big pool of blood surrounding the injured body of Mr Orange (Tim Roth), the undercover cop who had infiltrated the gangsters' community, a strong sense of friendship for Mr White (Harvey Keitel) emerges. It would seem that the value of friendship in an apparently nihilistic film serves to highlight the need to find a human value that will allow the cha-

racters to survive amid the tragedy. *Pulp Fiction* can be seen as a film that shows that redemption is possible thanks to the miracle of revelation. In the end, Jules Winnfield (Samuel L. Jackson), who has been proclaiming a quote from Ezekiel throughout the film, experiences a strange miracle when he is shot at directly yet escapes unharmed. In the coffee shop he talks about the significance of the miracle and his need to leave the world of the wicked in which it occurred. At the time, this scene was considered an ironic ending by the cynical Tarantino. However, Pascal Bonitzer suggested that the scene shows how amid the chaos of a world where talking or killing has little importance, the absentminded hit men shared their indifference to cruelty with the rest of the world (BONITZER, 1995:43). This miracle serves for Jules to realize that his world is that of the tyranny of evil men. Tarantino is not being ironic here; he is looking for redemption through the presence of a certain level of humanity. If we turn to *Kill Bill*, we find that the path to redemption stretches back to childhood. The first scene shows us The Bride (Uma Thurman) bursting into the house of Vernita Green (Vivica A. Fox) ready to kill her in revenge. Both women start fighting but then stop when Vernita's daughter arrives from school. It is as if their adult world, merciless and vengeful, were alien to a childhood that needs to be preserved. In spite of the truce they call, the moment comes when this is broken, and the girl witnesses her mother's murder. The final scene echoes the opening one: The Bride finds her daughter, B.B., discovers the reasons that led Bill to turn to violence and decides to save the child. The last shot is a window on the future, as if the salvation of childhood allowed a break with the sick heritage of the present. B.B. is luckier than Vernita Green's daughter because she can go on into the future, and because her mother has fought to protect her innocence.

All these examples of the hypothetical redemption of the characters in Tarantino's films find a new direction in the diptych formed by *Inglourious Basterds* and *Django Unchained*, where the redemptive act does not consist of trying to find paths to humanization in a present that emerges as a residue of fiction, but of reinventing history through fiction. This operation is very curious because it involves altering the limits of the plausible in order to give clues about what really happened. In *Inglourious Basterds* the idea of salvation has great political force. The cinema that Emmanuelle Mimieux/Shosanna (Mélanie Laurent) runs in occupied Paris is a symbolic space. It is the cinema *par excellence*. It is the great container of every fiction, the receptacle of all surviving images. But the cinema not only functions as a receptacle, as it achieves the status of utopia since it can rewrite and transform what has gone down in history and can even give another dimension to reality. Emmanuelle/Shosanna takes revenge against Nazi barbarism on behalf of the Jewish people by using nitrocellulose film. The film thus becomes the lethal weapon that ends up killing Adolf Hitler and Joseph Goebbels. It is as if a path towards consciousness could be established out of the dream of fiction and that history could be reclaimed out of *ahistoricity*. It seems as if the dilemma between *story* and *history* identified by Jacques Rancière dissolves into a single meaning: that of the dual meaning of story and science which in many Latin languages are merged into a single word, such as the French *histoire* (RANCIÈRE, 1992).

In the final scene of *Inglourious Basterds*, Hans Landa (Christopher Walz) is marked with a swastika while he tries to integrate into the new world emerging after the fall of Nazism. Aldo and his basterds decide to carve the swastika into his forehead so that his evilness will be identifiable and cannot be erased. The political gesture that ends the film shows how, behind the surviving images, lies memory. This same battle against oblivion sums up the denouement of *Django Unchained*, a film that is presented as a journey into the epicentre of terror: Candieland. This space of slavers that recalls Xan-

Inglourious Basterds (Quentin Tarantino, 2009) / Courtesy of Paramount Home Media Distribution Spain

adu, Manderley or Shangri-la is a place where the taboo can be made visible, exposing the epicentre of a silenced American barbarism: slavery. Tarantino shows us how in the lost paradises of the past there was also torture, depravity and contempt for other humans. Tarantino's message becomes a message of conscience. We need to immerse ourselves in the fiction, recover the surviving images and break the taboo. Entering Candieland entails a symbolic act of breaking into the dark side of history. Tarantino's message is again endorsed in the thought of Jacques Rancière, when he writes of the relationship between history and fiction:

> There are two classic ways of relating cinema and history, by turning each of these terms into the object of study of the other. In this way, history is approached as the cinema's object of study by considering its capacity to report the events of a century, the style of an age, the way of living in a specific time. We can also look at it the other way round, with the cinema as history's object of study, which studies the arrival of a new form of entertainment, the forms of its industry, its artistic evolution or its characteristic features. However, I think that the most interesting problems only arise when we move away from the relationship between object and subject and try to grasp the two terms together, when we try to see how the notions of cinema and history intermingle and compose a story together (RANCIÈRE, 1998: 45).

Through fiction, recycling and the resurrection of what had been concealed, Tarantino has composed his story as a battle against oblivion and as a way to recover that lost humanism present in that space located in the *between-the-images* of his films. ∎

Notes

* The pictures of *Pulp Fiction* (1992) and *Inglourious Basterds* (2009) that illustrate this essay have been provided by Savor Ediciones S.L. and Paramount Home Media Distribution Spain, respectively. *L'Atalante* is grateful to both of them for the permission to publish them. (Editor's Note).

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Vera Dika

THE REMAKE OF MEMORY: MARTIN SCORSESE'S *SHUTTER ISLAND* AND PEDRO ALMODOVAR'S *THE SKIN I LIVE IN**

The history of cinema has given us notable representations of states of memory, delusion, hallucination, and dream. Cinematic states of consciousness arise in early German Expressionist and Surrealist films, such as in *The Cabinet of Dr. Caligari* (Das Cabinet des Dr. Caligari, Robert Wiene, 1920) and *Un Chien Andalou* (Luis Buñuel, 1929). In Hollywood films there are famous dream sequences, such as in *Spellbound* (Alfred Hitchock, 1945), or re-creations of dream-like worlds, such as in the classic film noir, *Laura* (Otto Preminger, 1944), or renditions of mad obsession, as in *Frankenstein* (James Whale, 1931) or *Dr. Jekyll and Mr. Hyde* (Rouben Mamoulian, 1931). And in the US avant-garde film, works such as Maya Deren's *Meshes of the Afternoon* (1943), and Stan Brakhage's *Anticipation of the Night* (1958), create metaphors on dream and perceptive states. Film theory too addresses these concerns with early writings of Hugo Munsterberg, for example, who saw the medium of film itself as an

objectification of consciousness (2012), or with more contemporary theorist Laura Mulvey (1975) who interpreted the whole of narrative cinema as the objectification of male sexual desire, especially in relationship to the representation of women. But in our current cinematic era, one that arguably begins in the mid-1960s, or early 1970s, and termed "postmodern" by the critic Fredric Jameson (1983), a new form of "memory" begins to interject itself into the picture, or shall we say, into the *movie*. That is, the viewer's own movie memories, not personal ones, mind you, but cultural memories, ones cued by cinematic elements strategically re-created and recombined by the filmmakers. According to Jameson, this practice conflates past, present, and future, and puts our very understanding of history into jeopardy.

Jameson wrote his seminal essay on the cultural condition of postmodernism in 1983, and foregrounded one of its constituent features as "pastiche", or blank parody, a technique that affects

Shutter Island (Martin Scorsese, 2010) / Courtesy of Vértice 360º

not only the story and the style of the newer film, but also the "look and feel" of the image. Since then, the features that Jameson chose to address have only become more pronounced in cultural practice. The amount of copying, of "quoting", "recycling", "adapting", and "remaking" (Dika, 2003; Constantine Verevis, 2006), for example, as well as modes of physical recombination, such as "sampling" and "remixing," have intensified to almost all aspects of cultural production, from films, to art, to music, to social media (Fowler, 2012; Laederman and Westrup, 2014). These often varied works, however, must be looked at within their historical and aesthetic contexts. As I have argued elsewhere (Dika, 2003), an approach to such a broad-based topic is to look at individual practices that provide significant creative possibilities within the current tendency. In this essay, I will look at the work of Martin Scorsese and Pedro Almodovar, two veteran filmmakers whose works have previously submitted to the thematic, stylistic, generic, or iconographic reference to past cinema history. I will be discussing Scorsese's *Shutter Island* (2010) and Almodovars's *the Skin I Live In* (2011), not only in relationship to earlier films about states of consciousness to which

they may allude, but most importantly, to the cinematic *strategies* and *concepts* about the representation of consciousness that the directors now re-engage, augment, or challenge.

First to note is that *Shutter Island* and *The Skin I Live In* give rise to cinematic memories that may vary among individual viewers. *Shutter Island* could recall, for example, aspects of *The Cabinet of Dr. Caligari* or *The Shining* (Stanley Kubrick, 1980) for some viewers, while *The Skin I Live In* may reference *Frankenstein* or *Eyes Without a Face* (Georges Franju, 1960)[1]. This quality of variance has been a feature of postmodern pastiche from the beginning. For Jameson, the quoted elements were both "allusive" and "elusive," often aiding the films' sense of "nostalgia" in their ability to span past works and eras. It is this referencing of past historical time that is now especially interesting since *Shutter Island* and *The Skin I Live In* are also narratively structured as temporal and visual labyrinths, using the film medium's enhanced ability to traverse time and space through digital editing, and to construct a potent visual surface through the reality-altering abilities of computer-generated technology. In this essay I have selected to compare *The Cabinet of Dr. Caligari* and *Un Chein*

Andalou to *Shutter Island*, and, for the most part, the film *Frankenstein* to *The Skin I Live In.* I have done so not to claim that Scorsese and Almodovar necessarily intend to engage their audiences in a "play" of reference for its own sake. Rather, I am interested in how the cinematic concerns of the older works, ones that had importantly addressed questions of consciousness and identity at the earlier part of the 20th century, are now reformulated and re-imagined in the newer films[2].

Shutter Island is adapted from a 2003 novel by Dennis Lehane. The resulting film bears an interesting relationship to (at least) two films from cinema history, primarily because of the way *Shutter Island* puts the subjectivity of the viewer into question. In the German Expressionist film *The Cabinet of Dr. Caligari* by Robert Wiene, for example, and in *Shutter Island*, the viewer is immersed in a world where the veracity of depicted events is held in suspension[3]. And because of *Shutter Island's* visual and aural associative structure, one that so privileges the dream mechanisms of "condensation" and "displacement" (Freud, 2011) —of sensory metaphor and metonymy— it begs at least some comparison to the Surrealist film *Un Chien Andalou* by Luis Buñuel and

Salvador Dali. In both the newer and older films we are entering cinematic worlds where the tension between real and imagination, memory or hallucination, past and present are of central importance.

The dissimilarities between the historical films and *Shutter Island* also abound. One of the most obvious that must quickly be addressed is the different political and formal status of the works. For example, we must not confuse the historical placement of *The Cabinet of Dr. Caligari* and *Un Chien Andalou*, especially their inter-war European setting, their radical aspirations, and their highly disruptive form, with that of *Shutter Island.* Scorsese's film is definitively a work of US popular culture, and not part of the avant-garde. But this is precisely the point. Our interest will be to note which significant cinematic strategies have been selected from the past works, which concepts have been sustained, and which still function in important and challenging ways. We can begin by discussing *Shutter Island* in the variance of its references and connotations.

Shutter Island can in some ways be seen as a detective film. This is certainly the way it begins, and because of the costumes and early 1950s era, it might even give rise to a *film noir*[4] mood. We learn, for example, that Teddy Daniels, played by Leonardo Di Caprio, is by his own claim a Federal Marshall, and we watch as Teddy and his partner Chuck disembark on a foreboding Shutter Island. The two men enter a mental institution where their assignment is to locate a missing patient, Rachel Solando, a woman who drowned her three children in the lake and cannot accept her culpability. Since Rachel Solando proves elusive, Teddy is drawn deeper into the space of the institution, meeting people who tell him of possible lobotomy experiments con-

ducted there as part of a government conspiracy. Teddy traverses the space of the asylum, in search of Rachel, and in search of "truth", until he reaches the lighthouse, only to confront his *own* truth. Here elements congeal in *Shutter Island* to refer to a *Cabinet of Dr. Caligari* type plot. The psychiatrist, Dr. Cawley (recalling Dr. Caligari), tells Teddy that it is he, Teddy, who is the mental patient. The doctor says that it

> The tactic of combing computer-enhanced images with natural elements, however, is not always clearly distinguishable in *Shutter Island*. Instead it further serves to expressionistically create a feeling of unease through the tortured environments it creates

is Teddy who killed his wife because she drowned their three children, and Teddy who imagined the "scenario" we have been watching. All has been a delusion, or more properly, because film is a visual medium, a hallucination. It is Teddy who must now be lobotomized. It is Teddy who is insane. Or is he?

While there is a narrative similarity between *Shutter Island* and *The Cabinet of Dr, Caligari*, it is perhaps the cinematic strategy of putting the film viewer directly into the consciousness of a proposed madman in both films that is most striking. In more conventional films, a determining structure alerts the viewer to a shift from an objective reality, to a subjective vision. Dreams, hallucinations, memories, and subjective point-of-view shots are set up in this way. And while the flashback structure of *The Cabinet of Dr. Caligari* is so presented, with Francis beginning to tell his story of the past as the film opens, we are not initially alerted to the possibility that his narration may be unreliable. Similarly, in the open-

ing sequence of *Shutter Island,* the more standard cues to a subjective vision are removed. From the beginning, we assume we are watching a series of events from an objective perspective. And even over the course of the film, when dreams or flashbacks are openly cued from Teddy's perspective, we do not initially realize that they are imbedded in an elaborate overall structure of Teddy's delusions and hallucinations.

We, along with Teddy, are locked inside his consciousness, seeing from his "point of view", one that slides across states of actual perceptions, across to dreams, memory, delusions and hallucinations.

If we look more closely at the opening sequence of *Shutter Island*, for example, we come to realize that all was not as "normal" or "objective" as we had originally expected. We can find hints, visual, aural, and dialogue cues that on a second viewing become more evident. Teddy is clearly agitated in this opening sequence, making reference to his physical and mental upheaval, and alluding to the disturbance that "water" causes him, and later, the disconcerting presence of "fire". Both of these are symbolic allusions to the trauma of Teddy's children's death by "water", by downing, and the gun Teddy "fired" in killing his wife. Moreover, as in *The Cabinet of Dr. Caligari,* a distinctive visual world is constructed in *Shutter Island. Caligari* is legendary for its German Expressionist visual design, where the inner turmoil of a troubled mind is objectified onto two-dimensional painted sets. In similar fashion, the visual surface of *Shutter Island* is "painted" — only now it is done so digitally—. The clear distinction between objective and subjective reality is manipulated here, while the digital imagery is utilized for its particular properties.

For what these properties of the digital image might be, Gilles Deleuze has

provided some observations. Deleuze describes the digital image as distinctive because it presents "the brain-city, the third eye, replacing the eyes of nature". Scorsese takes this property of the digital image to metaphorically imply states of interiority. Moreover, Deleuze notes that the digital image exists as "the object of a perpetual reorganization, in which a new image can arise from any point whatever of the preceding image" (Deleuze, 1989: 265). Scorsese employs the digital image for the purpose of rendering states of consciousness, utilizing its permeable, "exfoliating", surface. Although the digital image's exfoliating effect is frequently utilized in popular cinematic practices (as were similar effects in the optical printing, double exposure, and dissolve techniques of the celluloid past)[5], Scorsese mixes the two, blending the filmic and the digital, along with the narrative and symbolic elements, now to weave a web that teeters between an objective and subjective reading of the events, and that expressionistically creates a feeling of unease.

Shutter Island opens on a grey foggy screen. No object is yet visible through the fog. This first image begins an overall metaphor of "moving into consciousness", from a formless state, towards form, in search of memories, in search of truth. Accompanying the foggy image, only the sound of water is heard, indistinct but insistent: is it water as it flows from a tap, as it laps against the side of a boat, or cascades from a waterfall? The dim outline of a boat slowly appears, almost lacey in its blackness, approaching from the center of the frame, moving forward. We next see the inside of the boat. Through an open bathroom door, a man is hunched over, heaving. Teddy Daniels vomits into a toilet. What is this metaphor? "Slipping his guts?" Has Teddy been made sick by drugs —or by his own surfacing memories?—. Teddy wipes his face with water from the sink. He looks into the mirror, a mirror reflection, alluding to the splitting of the self that will characterize the film as a

whole. He says, "Pull yourself together Teddy". He then looks out the porthole to the digitally rendered "ocean" that moves by. Barely containing his revulsion he mutters, "It's just the water, it's a lot of water". Teddy then climbs to the deck to meet his partner. Chuck lights Teddy's cigarette. A quick flashback to a pretty blonde woman —this is Teddy's wife— who died. Teddy explains to Chuck, "There was a fire at the apartment while I was at work".

Is the opening sequence of *Shutter Island* an objective event, or is it part of a subjective state that can be read metaphorically? The film presents a visual surface that keeps a balance between the two, and that will later complicate the reading of events. When Teddy and Chuck talk on the deck, for example, a digitally rendered ocean rushes by behind them. The created image is painterly in its flat blue lines, yet cold, austere, and nearly windless. What's more, the "ocean" seems to separate from the ground, almost declaring itself as a fake. The tactic of combing computer-enhanced images with natural elements, however, is not always clearly distinguishable in *Shutter Island*. Instead it further serves to expressionistically create a feeling of unease through the tortured environments it creates. We note, for example, scenes where char-

acters struggle against a rain-twisted black forest, where a multitude of rats swarm from a single hole in the rocks, or where webs of chain-link fences, or hospital gratings, or prison-like bars encase the characters. Colors and set design also aid in creating this sense of an almost tactile, strangely flattened surface. The color green, for example, pervades the film, hospital green, institutional green, and the florescent green of nightmares and disturbing interior design. Browns and tattered whites also rise, ragged and wet along labyrinthine dungeon-like corridors, and underground passages. In the end, these surfaces give the film the feeling of a fabrication in one sense, as in *Caligari,* but also of an enclosure, of repressed surfaces, and the visually equivalent of a "no way out".

The presence of "water" and "fire", however, form the most insistent visual and aural element in *Shutter Island.* It is the water that eerily comes from Teddy's hands, drips in his dreams, and drips from pipes of the building; it is water that surrounds the island, and that falls from the sky in torrential rain. Throughout the film, the presence of water is also evident in the narrative action as the characters ask for water, dive into water, look at the water, and the sound of water spills onto surfaces.

Shutter Island (Martin Scorsese, 2010) / Courtesy of Vértice 360º

Shutter Island (Martin Scorsese, 2010) / Courtesy of Vértice 360º

There is too much water. It is, after all, the "water" that killed Teddy's children, and that now wakes his dreams, and pervades his consciousness. He can't get rid of it. The fire is just as insistent. The verbal metaphor to "fire" a gun is literalized in *Shutter Island* with the repeated lighting of a match, with the burning of the apartment, or with a thunderous and flame-drenched car explosion. In Teddy's dream, "I fired the gun" is the thought that pervades, and is linked with another "liquid" metaphor: "I cannot stop the *blood* that flowed from her". Fire and water, blood and ash intermingle: "It is the fire that caused her to die, to crumble to ash in my arms, the 'fire' that I cannot admit to". This is Teddy's trauma, Teddy's wound that repeats throughout the film.

And it is here that *Shutter Island* approaches *concepts* regarding the representation of the unconscious mind on film famously broached by the Surrealists. As I have noted, Scorsese's film is a work of popular culture, and so does not attempt the disruptive, anti-establishment attitude of *Un Chien Andalou*. However, the mechanisms of condensation and displacement, the associative structures of visual metaphor and metonymy, operative in dreams and in psychological symptoms, are nonetheless employed in *Shutter Island*. I will

describe the significant mechanisms in *Un Chien Andalou*, noting some of these cinematic strategies, and how they have been once again addressed in *Shutter Island*.

Un Chien Andalou is presented to the viewer directly as a "dream state". It does so by eliminating a mediating bracket, and by distorting established formal strategies for cinematic narrative. The central operating principle of Dali and Buñuel's film is the irrational and sometimes violent juxtaposition of physical objects and events by means of film editing, as well as the disruption of narrative expectation through illogical sequencing. In the famed opening of *Un Chien Andalou*, for example, we see a close-up of a straight razor as a man makes the gesture of cutting across his thumbnail, and then associatively, a shot of the moon as a slender cloud "slices" across it, and then the cutting of a woman's eye with the straight razor. This type of associative blending, based on form and function rather than narrative sense, continues throughout the film, not always *across* shots such as described here, but also *within* shots. The shape of ants crawling out of the center of a hand, for example, is echoed in the shape of a sea urchin *dissolving* into armpit hair; or, a man's mouth first disappears from his face, only to have

a woman's armpit hair erotically *superimposed* in its place. Characters shift, splitting off into a man who rejects violence and a man who lives for it; and separate locations are made continuous by moving from a city apartment to a beachfront in one cut. In *Un Chien Andalou,* the scenes proceed irrationally, to impede meaning. The film is meant to imply a dream in its "raw" state, before the process of secondary revision, of interpretation, in waking life. *Shutter Island* does not maintain this level of assault on logic. Instead it strives for interpretation, now through cinematic associative structures that present a shifting and permeable surface to the film.

Shutter Island develops more like a state of troubled consciousness, or set of symbolic symptoms, in the process of being interpreted through talk therapy. It is almost as if we are walking through Teddy's unconscious mind with him, picking up visual and aural clues, ones that can be converted back into speech, to find the meaning of his delusions. Characters like Chuck, who is later revealed to be Teddy's therapist Dr. Sheehan, facilitate in this process, as does Dr. Cawley, and the other patients, nurses and orderlies, making possible the verbalization of Teddy's search. Here the dream work processes of condensation and displacement are mimicked. In addition to the condensed status of "water" and "fire" noted above — transforming these words, these ideas, into the cinematic metaphors that embody, repeat, and proliferate their associative meaning ("fire" = match = explosion = gun) ("water" = rain = "ocean" = lake)— the mechanism of displacement is also utilized on many levels of character, story, and dialogue. One of the most obvious is the continued displacement, the slipping and sliding of identities, for example, from Teddy, to Andrew Laeddis, to George Noyce, and from the missing patient Rachel Solando, to Dr. Rachel Solando, to Teddy's wife Delores Chanal, and back again to Teddy's dead daughter Rachel. As in *Un Chien Andalou*, identities, and personages, do not stay stable

in *Shutter Island,* nor do the nature of events. Chuck, for example, dies on the rocks, and then walks again in a subsequent scene; Rachel disappears from a locked cell, and then re-enters; Laeddis is elusive, and then part of Teddy himself. Dreams, memories, hallucinations also combine, losing their distinct boundaries and blending, until finally, the truth is found —or so it seems—.

Scorsese uses this ambiguity in *Shutter Island* to ultimately address one of his own repeated cinematic themes: redemption. After Teddy has admitted his culpability, he seems to revert to madness. Knowing that the orderlies will lobotomize him, Teddy then makes a *choice.* He states, "Which would be worse, to live a monster or to die a good man?" and then voluntarily walks away with the orderlies. In an earlier scene Dr. Cawley's had admonished, "Sanity is not a choice, Marshall. You can't just will to get over it". Should we now assume that Teddy, in making a moral choice, in knowing the difference between right and wrong, is *sane*? The redemption of the character through the making of a moral choice can be seen in many of Scorsese's films, from Charlie in *Mean Streets* (1973), to Travis Bickle in *Taxi Driver* (1976), to Jesus in the *Last Temptation of Christ* (1988)[6]. In Teddy's case, the possibility of his being sane reconstructs the story of the film. Perhaps Teddy has been drugged as part of a government-funded conspiracy to fabricate amoral "monsters" for government use. Teddy is certainly traumatized by his past, damaged by it, but he is not insane. In this way, the final reading of *Shutter Island,* like *The Cabinet of Dr. Caligari*, teeters between a psychological interpretation (madness), and a realistic interpretation (government conspiracy) of events.

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The Skin I Live In by Pedro Almodovar also draws on a composite of films from film history, and deals with states of obsession and madness. However, this film does not enter the consciousness of the main character to the extent of *Shutter Island*. Instead, the film originally seems to be shot from an objective perspective, and with a fairly conventional story structure and use of cinematic space. As the film progresses,

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however, a pattern of flashbacks and dream states ensue, bringing us into a tortured set of past events. Moreover, *The Skin I Live In* is often digitally manipulated to enhance the naturalism of the image, confronting us with a glossy, sensual surface, while the costumes, set design, and props in the image help us understand aspects of the story, and our implication in it. This is a crucial dynamic in The *Skin I Live In* since the film conflates potent psychological, sexual, and social concerns, drawn from a mélange of Freudian theory and contemporary issues, and does so in a way that allows the film to enter *our* consciousness, and our past traumas, and memories, with insistence.

To begin our discussion of *The Skin I Live In* I will offer an anecdote. This account involves the early stages of understanding of sexual difference on the

part of a four year old boy. The reason for presenting this account is for its straightforward simplicity, for its usefulness in demonstrating Freud's theory of the Oedipus Complex (2011) and for the references to other films from film history that it inspires.

I had a friend named Liz who was the mother of a four-year old boy named Eddie. Liz had never read Freud, nor had she in-depth knowledge of his theories, but Liz loved telling stories of Eddie's development and of the funny things he said and did. Liz told me that one day she was taking a shower when Eddie came into the bathroom riding on his toy bike. He pulled open the shower curtain, looked up at his mother for a while, and then left. He soon returned, pulled open the curtain, and said, "Hey Mom, can I see that again?" Liz said that she stood there soaking wet as her son contemplated her body. Then Eddie said, "Hey Mom, what happened to your penis?" Liz tried to explain about boys... and girls... but Liz said that for weeks afterwards the conversations with Eddie continued about penises and penis size. Eddie wanted to know how big the elephant's penis was, how big the turtle's penis was, etc. From a Freudian perspective, Eddie had suffered a trauma, a fear of perhaps losing his own penis, of having it cut off, and was now engaging in these conversations to re-assure himself.

Castration is the central trauma in *The Skin I Live In*, and it is arguably a fear that lies at the basis of male infantile discoveries of sexual difference. For our discussion, it is interesting that Eddie's story takes place in a shower, bringing us memories of Alfred Hitchcock's *Psycho* (1959), and of the knife (what "happened" to your penis?) used to "punish" the woman for her crime

(her lack?). *Psycho*'s shower scene portrays a symbolic castration, and a story that the cinema has often told us. *The Skin I Live In* actively alludes to a number of such films, ones that similarly use metaphors of castration to tell their story. Beginning in seeming compliance with those earlier films and their symbolic stance, *The Skin I Live In* then becomes more explicit in its approach to the material.

The Skin I Live In tells the story of a mad doctor, Robert Ledgard, who conducts experiments on his patients by replacing their skin by a process of "transgensisis". He mutates pig skin with human skin, creating a tougher organic material, one not subject to burns, or to puncturing, cutting. Since Robert's experiments go beyond accepted medical practices of the time, they call to mind such cinematic mad doctors as those depicted, for example, in *Dr. Jekyll and Mr. Hyde, Frankenstein, Eyes Without a Face* and *Dead Ringers* (1988). These classic films resonate in *The Skin I Live In* on the level of visual reference, in shot set-ups, set design, or color palette, but most importantly, on the level of story. They depict doctors who alter their victims/patients' bodies, and therefore, their identities. As Robert delivers a lecture on his controversial experiments, for example, the shots and set design of the lecture hall are reminiscent of those in *Dr. Jekyll and Mr. Hyde.* And as Robert begins the vaginoplasty on his victim Vicente, castrating him and constructing a vagina, the cold, sleek interior of the operating room, and the litany of surgical preparations recall the visual surface of *Dead Ringers*. But it is perhaps the content of these earlier cinematic doctors' operations that bear the most comparison. Dr. Frankenstein, for example, reanimates a man by recombining dead body parts, even the brain, challenging the meaning of identity. Dr. Mantle in *Dead Ringers* operates on women's sexual organs, alluding to birth and eventual individuation. In *Eyes Without a Face,* Dr. Genessier removes the face of his female victim to super-impose

it onto the corroding visage of his own disfigured daughter. And of course, in *Dr. Jekyll and Mr. Hyde*, Dr. Jekyll splits off into two men, losing his singularity, and his individual appearance, to become separate entities.

In all these films, there is the question of altering the body and somehow changing the soul, changing the answer to the question "Who are we"*?* Are we defined by the limits of our bodies, our brains, our faces, and our genitals? And it is here that Almodovar returns to one of his repeated themes: the tension between sexual and gender difference. As often noted, Dr. Frankenstein attempted to "play God" in transforming dead flesh into a living being, deforming the biblical story of Adam and Eve. Robert, in *The Skin I Live In,* again "plays God" by transforming Adam *into* Eve by means of a sex change operation.

In *The Skin I Live In*, Robert changes Vicente into Vera. He makes him a woman, one now presented on film for our visual pleasure. Here the image and the *mise en scene* take us to another level, away from the purely horror film reference that the earlier stories may have suggested, to one of cinematic self-reflexivity. At the beginning of the film, Vera is presented as a prisoner in Robert's home. We assume that she is the recipient of his special skin experiments and that she is being carefully monitored. At first this certainly seems

to be the case, as Vera is presented with beautiful skin. Resplendent, smooth, and pore-less, it reflects the light and shines through to us. But her skin is not the only part of the film that glows. Not only do the sleek locations have this look, but the very skin of the film has been presented in high gloss sheen, one that ironically draws us into uncompromisingly uncanny material.

It is now the "skin" of the film that touches us, the skin of light that has formed the image that now reaches us (Barthes, 2010: 82).

This, along with the potent psychological material presented, *The Skin I Live In* envelops us. To complete the encounter, the methods of voyeurism presented in *Psycho*, for example, and elaborated on by film theorists such as Laura Mulvey, alert us to the psychosexual dynamic involved in taking the woman as the object of the look in cinema and in art. The set design of *The Skin I Live In,* for example, presents us with several large Renaissance paintings by Titian, pictures of reclining nudes with their bodies prominent to the viewer (Berger, 1972). This pose is then repeated as we, and her captors, view Vera on large and small flat screen TVs. Bringing the past of the representation of women to the present, we, and the characters, want her, want to be her. The film screen itself is articulated in its flatness in these scenes, with

The Skin I Live In (La piel que habito, Pedro Almodóvar, 2011) / ®El Deseo. Photograph of José Haro

characters caressing Vera's image, and even "licking" her image, alerting us to our own desire.

However, it is later revealed that our visual pleasure has been a ploy. Any fantasy of rape "we" may have had, any fantasy of "being" Vera, is tempered by the revelation that Vera is Vicente. Have we desired having sex with a man? Or, have we desired to be this man? And when Vera says, "I am Vicente" to his mother (perhaps the only person on earth who will still accept him as such), what do we make of that statement? Is Vera still Vicente? What is the meaning of identity? Does it change with changes to our body? What is the meaning of our sexual orientation? Will Vera now be a "lesbian" if she desires a woman, or will she desire men and so be a "heterosexual"? These are just some of the questions that rise from this newly configured working and reworking of old films and theories, now to new and assaultive effect. The uncanny, as Freud once described it (2003), that is, the return of infantile fears and the dread that accompanies them, is now made real in a movie about physical changes on the body of an individual, and the questions of identity that arise.

Previous cinematic works depicting psychological states have inspired *Shutter Island* and *The Skin I Live In.* In these later works, Martin Scorsese and Pedro Almodovar have addressed new cinematic approaches to the topic of consciousness, while also engaging us in added layers of meaning and experience. *Shutter Island* and *The Skin I Live In* are in some ways memories of past screen memories, and re-viewings of past cinematic desire. We inhabit a kind of double exposure, making us aware of our own process of remembering as we watch characters in their continued inner search, and ideation of the past. They struggle and we struggle with identity, with vision, and with dream. ∎

The Skin I Live In (La piel que habito, Pedro Almodóvar, 2011) / ®El Deseo. Photograph of José Haro

Notes

* The pictures of *The Skin I live In* (Pedro Almodóvar, 2011) and *Shutter Island* (Martin Scorsese, 2010) that illustrate this essay have been provided by El Deseo and Vértice 360. *L'Atalante* thanks the distribution companies their authorization for reproducing them in this journal. (Edition Note.)

1 The critic Noel Carroll takes a slightly different position regarding this type of referencing. Carroll claims that allusion establishes a "two-tiered system," one in which the work provides a "wink" to the knowing members of the audience, while other less film-knowledgeable members of the audience take the film at face value (Carroll, 1982).

2 It is interesting to note that the 1970s and 1980s (and beyond) practice of allusion is one that has often privileged film works from the mid-20othe century. Scorsese (and to a lesser extent Almodovar) in the films under discussion, seem to reference works from the earlier part of the century. In Scorsese's subsequent work *Hugo* (2011), the director also returns to the beginning of film history, revisiting Georges Melies and his pioneering films, now through the extensive use of CGI and 3-D technology.

3 See Todorov (1975) where he describes a literary genre in which the meaning of perceived events is held in suspension between a psychological and a supernatural interpretation by the main character and the reader. In the cinematic work *The Cabinet of Dr. Caligari*, the tension is more between the objective and subjective interpretation of events.

4 *Film noir* too is highly influenced by German Expressionism in cinema, stylistic and thematic predispositions of which *The Cabinet of Dr. Caligari* is an important example.

5 For an interesting discussion of the possibilities in visual effects in the digital era see Cram (2012).

6 See for example, my discussion of Martin Scosese's *The Last Temptation of Christ* (Dika, 2003:188-196).

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Vera Dika (New York, 1951) specialises in US film from 1973 to the present, and is the author of several books including, *The (Moving) Pictures Generation: New York Downtown Film and Art* (Palgrave Macmillan, 2012) and *Recycled Culture in Contemporary Art and Film: the Uses of Nostalgia* (Cambridge University Press, 2003). Dika is currently Assistant Professor of Cinema Studies at New Jersey City University.

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WRITING CINEMA. CINEPHILIC PASSION IN THE WORK OF VÍCTOR ERICE*

"*Writing cinema...* That's the way it is—by writing, one day I began to think cinema—discovering a way to prolong its vision, of realizing it too. It was in the summer of 1959, after seeing *Les quatre cents coups (The 400 Blows)* in the San Sebastián Film Festival. I left the theatre, moved. And that same night I felt the need to put down in writing the ideas and feelings that François Truffaut's images had awakened in me. It was the first time that anything like that had happened to me."

These words of Víctor Erice's (quoted in Ehrlich, 2007: 267) draw a clear line of continuity between two practices that are usually presented as conflicting: critical writing and filmmaking. As in the case of Jean-Luc Godard, who has insisted repeatedly that there is no Great Wall of China between his original career as a critic and his subsequent career as a filmmaker[1], all of Víctor Erice's work is connected by a general line that exhibits an essential continuity, in such a way that his work as a filmmaker can to a large extent be considereda transposition of his critical and cinephilic preferences.

In view of the above, I believe it would be of interest to offer an analysis along these lines. Is this to be another of those operations aimed reconstructing a kind of secret genealogy by identifying clues in a filmmaker's remote past in order to interpret his later works? Not at all. It is simply an opportunity for an unprejudiced exploration of an artist's entire body of work as a single text, marked by certain formal isotopies, so that the same content can be given shape in very different expressive materials. It is thus not about finding the traces of previous critical texts in his films, but replacing the traditional genetic hypothesis with a morphological one, renouncing evolutionary positions in favour of exposing the formal connections linking the facts. All of this is with the purpose of producing what Ludwig Wittgenstein (1997: 133) called a "perspicuous representation" (Übersichtlichen Dartellung), which can reorganise the data into a general picture that doesn't take the form of a hypothesis of chronological development.

The concept of perspicuous representation is of fundamental importance for

us. It denotes the form of our representation, the way we see things. (A kind of 'World-view' as it is apparently typical of our time. Spengler). The perspicuous representation brings about the understanding which consists precisely in the fact that we "see the connections". Hence the importance of finding *connecting links*. But a hypothetical connecting link should in this case do nothing but direct the attention to the similarity, the relatedness, of the *facts*. As one might illustrate an internal relation of a circle to an ellipse by gradually converting an ellipse into a circle; *but not in order to assert that a certain ellipse actually, historically, had originated from a circle* (evolutionary hypothesis), but only in order to sharpen our eye for a formal conclusion.But I can also see the evolutionary hypothesis as nothing more, as the clothing of a formal connection (WITTGENSTEIN, 1997, 133).

In other words, if his critical texts signal a future, his subsequent cinematic work sheds light on them retrospectively, building and activating implicit connections, apparently secondary aspects, which only when they are focused on in this way reveal their true dimension. Following this line of thought I believe that the Erice's career as a critic is marked by his successive encounters with Luchino Visconti, Kenji Mizoguchi and Josef von Sternberg. In the texts devoted to studying certain works of these filmmakers, Erice starts to lay the foundations of an aesthetic which will find its definitive artistic expression years later, in his film work.

On the occasion of the Spanish premiere of the Visconti film *The Leopard* (Il gattopardo, 1963), Erice published two long articles in the journal *Nuestro Cine* (1964a and 1964b) dedicated to unravelling the lessons that can be gleaned from the work of this Milanese artist. Taking a stance in opposition against a certain sector of Italian critics who argued that in this film Visconti's *sentimental identification* with the world he presented verged on *decadent art*, Erice not only

It is not about finding in films the traces of previous critical texts, but replacing the traditional genetic hypothesis with a morphological one, renouncing evolutionary positions in favour of exposing the formal connections linking the facts

stressed that, in his opinion, Visconti was the film director who had best assimilated the virtues of late ninetieth and early twentieth century literature, but also that underlying the criticism against him was a simpleminded understanding of the complex notion of *realism*. As Erice puts it: "realism is not single and indivisible, but is defined according to its relationship with a certain historical era, to the emotional and cultural experience of a director, to the social problems of a country and an industry" (1964a: 20). The *realism* in the works of Visconti (its validity in terms of category, both critical and aesthetic) derives from a complex synthesis between the evocation of a world of ideas and feelings doomed to disappear and the elements that will create a future in which the filmmaker sees himself unable to participate. This central duality, present in all Visconti's films, finds its clearest formulation in the meaningful title of the article, "Entre la historia y el sueño" (Between History and Dream),which expresses the ambivalence that pervades a

cinematic work in which the historical and ideological motifs appear inseparably woven with psychological and existentialist motifs. Thus, Erice highlights how, at the end of the film, its protagonist, Prince Salina, accepts "the protagonist's resigned farewell to a past youth and happiness. History and dream, nostalgia and letting go of the past, the presence of death and the memory of lost happiness, [which] are woven in this dance abounding in compelling examples of the decadence of the present and of the false hopes of success in the future"(1964a: 23-24).

Similarly, in the second article devoted to the film, Erice details even more clearly the positions that take him in the direction (in Bertolt Brecht's wake) of an unrestricted notion of *realism*:

If we intend to develop an aesthetic and, especially if it is a realistic aesthetic, we confuse the individual with society, or suddenly erase the contradictions that exist between these two nuclei. In the context of a bourgeois society these contradictions truly exist and affect, one way or another, many realist filmmakers (1964b: 25).

Thus, advocating a high-flown *realism* that is not short-circuited by *a priori* restrictions, Erice begins to construct the conceptual framework that will find its precise formulation in a film like *The Spirit of the Beehive* (El espíritu de la colmena, 1973),in which a very precise attempt is made to align the levels of *history* and *dream*, in an extraordinarily innovative synthesis that fuses a meticulous record of a Spain immersed in the paralysis of the Franco years with the mythic density conferred on the film by its manipulation of what could be called *primordial images*[2]. It could be said that the greatest lesson that Erice would take away from his analysis of the work of Visconti is related to the idea that *critical realism* not only does not preclude the perspective of a different and new society, but also entails the need to incorporate the

aesthetic work of the filmmaker into a dual artistic and political tradition.

In 1965 Erice went to what was then the National Film Library to the exhibition of a short cycle of the last films of Kenji Mizoguchi. His reflections on these works are collected in a long and well documented article (1965: 15-28) called "Itinerario de Kenji Mizoguchi"(The Journey of Kenji Mizoguchi).If we ponder this article for a moment, it won't be hard to identify, together with the information on the social and historical context that frames the works of the filmmaker studied, the key points that the young critic detects in his films. The attention of his analysis focuses on the idea of the liberating impact experienced by Mizoguchi's heroes, in which, as in the unnameable experience of a Zen revelation, "a bolt of lightning will light up the night of the soul", causing a "spiritual collision, an emotion that frees the soul from worldly conventions" (1965: 23). No less significant is his selection for privileged examination of three exemplary films: *The Life of Oharu* (Saikaku ichidai onna, 1952), *Tales of Ugetsu* (Ugetsu monogatari, 1953) and *Sansho the Bailiff* (Sansho Dayu, 1954). Of the first he takes note of the fact that the protagonist is a *chosen one*, a rebel woman who transgresses the moral customs of her era, "a kind of *visionary* who seems to have found, through suffering and humility, the primary and natural order of things" (1965: 23) [3], whereas of the second he highlights its famous scene of the reunion of the potter Genjuro and his wife Miyagi, who had been murdered earlier by pirates. While the first of these references and its relationship with the theme of *The Spirit of the Beehive* [4] should hardly need mentioning, no less obvious are

the connections between the aforementioned scene from *Tales of Ugetsu* and that privileged moment of Erice's first feature film, where Ana meets Frankenstein's monster on the banks of the river. In both scenes, imagination and reality are fused, revealing the illusory nature of the boundaries between truth and falsehood, fantasy and reality.

The greatest lesson that Erice would take away from his analysis of the work of Visconti is related to the idea that *critical realism* not only does not preclude the perspective of a different and new society, but also entails the need to incorporate the aesthetic work of the filmmaker into a dual artistic and political tradition

Furthermore, when turning to *Sansho the Bailiff*, Erice underlines the essential role played, within the extremely bleak story that the film tells, by the young Anju, who pays with her life for her wish, enflamed by an *inextinguishable fire*, to be reunited with her mother. Having noted this point it would be a mistake to overlook –particularly in light of their ethical nature– the ideas that Erice puts forward when evaluating the treatment that French critical literature (to a great extent responsible for the critical success of the Japanese filmmaker in Europe) has given Mizoguchi. Erice criticises French critics for an evaluation of the filmmaker that all too often separates his style from the "religious, social and aesthetic roots that gave him life". Opposing an interpretation that tends towards the creation of an "aristocracy of cinematic thought composed of a series of *differentiated* filmmakers"

(1965: 27), Erice defends a reading of Mizoguchi's films that focuses on the "precise historical context" in which they were made, as "the ideological meaning of his films –even their religious implications– is not dictated by the immanent, but through a poetic dissection of the everyday, of a constant immersion in reality" (1965: 28).

Only two years later, his discovery of the work of Josef von Sternberg gave rise to the last important critical text published by Erice (1967: 16-28) before he turned to filmmaking. In the films of this great Viennese filmmaker, Erice would detect the constant presence of characters who, lacking a past, conceal within themselves what distinguishes them from other mortals, and would stress that the mechanism of reality transformation employed by these unique heroes is none other than pure romantic passion. But, above all, Sternberg offers Erice the twofold lesson of a *mise en scène* devoted to the "sacralisation of the imaginary" and the discovery, through Sternberg's films starring Marlene Dietrich, of a "path towards abstraction", as opposed to the customary "mythification of everyday life" characteristic of cinema produced for mass consumption.

This twofold lesson would not be easily forgotten, as we will see. One need only consider the images of that *film within a film* that is *Flower in the Shadow* (included in *The South* [El sur, 1983]) to recognise that Sternberg is an important part of Erice's cinematic heritage. It is not unlikely that Erice learnt from the images of the Viennese filmmaker what would become one of his greatest signatures both in his feature films and in his work as a documentary maker in *Dream of Light* (El sol del membrillo, 1992):

"Un lugar de la meseta castellana hacia 1.940..."

"Erase una vez..."

Figure 1 (top). The future of cinema
Figure 2 (bottom). The power of the story

the ability to combine fiction on one hand and, on the other, the historicity of certain images branded with his desire to document the Spain in which his characters live; a testimony of this is the caption, evocative of Cervantes himself, appearing on the poster showing what is, in fact, the first *realistic* image of *The Spirit of the Beehive*:"Somewhere on the Castilian plateau, around 1940"; an image that is preceded by another showing a child's drawing of a film screen on which will appear a phrase that is both a promise and a programme: "Once upon a time...".

We find one of the key stylistic traits of the filmmaker, as reflected in the fusion of history and fiction that is one of the core elements of the piece of cinematic craftsmanship titled *Lifeline* (Alumbramiento), Erice's contribution to the collective film *Ten Minutes Older: The Trumpet* (2002),which is presented as a reflection on time that links the individual and the collective and sets the unfolding of daily life against a disturbing historical background.

Erice would recognise the same tension in the images of *The Saga of Anatahan* (1953) a film mark the end of Sternberg's career, in which myth (the lost woman on a desert island who will become "the only woman on Earth") and history (the group of Japanese soldiers who refuse to accept the end of the war and the capitulation of their country) go hand in hand. Years later, in the mid-1990s, Sternberg's films would once again haunt Erice's dreams when he began working on the (ultimately unsuccessful) adaptation of the Juan Marsé novel *El embrujo de Shanghai* [The Shanghai Spell],which, as the filmmaker himself would point out(1994: 22-23), placed Sternberg's film *The Shanghai Gesture* (1941) "at the heart of the story". Fortunately, traces of this work remain in an admirable script that was published in

2001 under the title *La promesa de Shanghai* [The Shanghai promise] (Areté, 2001), which constitutes, despite the absence of images, the most beautiful Spanish film of that decade.

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Although it is true that from the time of his always precarious inclusion in the Spanish film industry, Erice's writing would become more selective, it would never disappear completely. It would be precisely the singular nature of his works that would signal that, in all cases, we are being offered some privileged reflections through which the filmmaker "thinks" cinema: his own and that of his favourite artists. From this point of view it is not surprising that Erice, together with Jos Oliver, would take charge of the publication of the volume that the Filmoteca Española [Spanish Film Library] devoted to Nicholas Ray in 1986 (ERICE, OLIVER, 1986). In the work "at a crossroads, with an essentially lyrical inspiration," and marked by the experience of the exile and self-destruction of this filmmaker (1986: 13), Erice would recognise an artist who, like him, portrayed "outsiders", "children wounded by life, adolescents who have barely survived the breakdown of their homes" (1986: 35) –from *They Live by Night* (1948) to *Bigger than Life* (1956), and including *Rebel Without a Cause* (1955)– through the awareness of the misfortune that dominated their lives, as reflected in the admirable article devoted to Ray's first feature film, titled "Como en un espejo" [As in a Mirror] (ERICE, 1986: 17-21)[5].

Figure 3 (left). The individual wound. Figure 4 (right). The collective wound
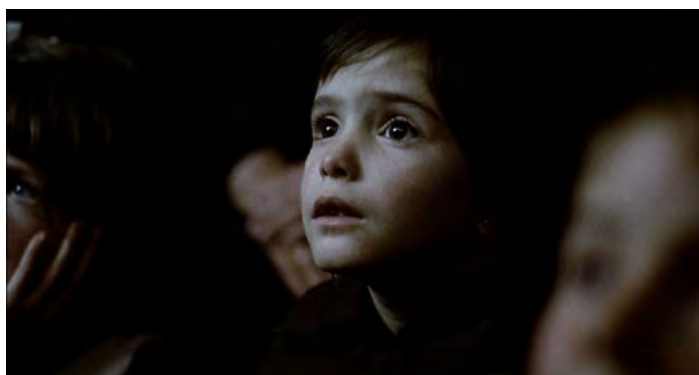
Figure 5 (left). Spectators of the Pedagogical Missions. Figure 6 (right). Ana, spectator

A few years later, Erice (1995b: 106-117) would be obliged to pay his debt to one of the most important filmmakers in the history of Spanish cinema: José Val del Omar. Erice recognises in his works an antinomy to which the filmmaker is especially sensitive:

It is not surprising that given his character as a poet and a visionary –that which best defines him–Val del Omar was would be destined to clash head-on with reality. Nor it is surprising that, sometimes, bewitched by the splendour of his own vision, the terms –not always free of a certain confusion–on which he expressed some of his ideas would arouse, even among those best prepared to understand him, a few reservations. [...] Because it is precisely on this point where, in my view, a gap opens up in his work between pure poetic expression and theoretical formulation, through which we can perceive the echoes of *the modern, socially established contradiction between history and poetry* (ERICE, 1995b: 108; italics added).

It is impossible not to recognise the recurrence of the concerns that would not change when moving from writing to films, or from films back to writing. Likewise, the *missionary* Val del Omar, committed to the Pedagogical

Missions of the Second Spanish Republic, taught the young filmmaker, through his images, which captured the impact of the cinema on an innocent public, to value the fact that:

Cinema will become the *supreme art of experience*. For him, there would never be better proof of this certainty than the images of those rural *virgin creatures* so far removed from the culture of letters and intellectual knowledge, who are capable of reflecting a transcendent emotion without any inhibitions.

Sternberg offers Erice the twofold lesson of a *mise en scène* devoted to the "sacralisation of the imaginary" and the discovery, [...] of a "path towards abstraction", as opposed to the customary "mythification of everyday life" characteristic of cinema produced for mass consumption

This would constitute the paradigm of the ideal viewer captivated by a vision, in whom it is possible to perceive the pulse of *culture of the blood*, the primal gaze of man's infancy ("to me, the whole audience is a big child in love for the extraordinary"), which he must have projected into the dawn of his sensitive perception of the world (ERICE, 1995b: 109).

Could there be a better critical description of one of the central moments of *The Spirit of the Beehive*, when Ana discovers in the world of shadows that flicker on screen the existence of a reality different to that of her monotonous daily life?

Erice would refer to this same primordial experience when, in a conference on Charlie Chaplin's *City Lights* (1931), he explains his presentation by recalling that:

in any case, the fact that I have reacted by placing myself in the role of the viewer is not unusual. In fact, going to the cinema is what I've been doing, almost without interruption, since the day I went to see what I recall as the first film of my life. [...] My experience as a viewer has a constant character; it is the core of my relationship with cinema. It is a fundamental experience, common to many people, whereby it is possible to separate a series of sequences, of privileged moments that can synthesise the best of

the films that comprise it, and that we once discovered with the impression of crossing a threshold, feeling that its images were revealing to us the multiple truth of life (ERICE, 1989: 6-7).

Closing the circle of references with an implacable logic, in 2006 as part of the exhibition *Correspondences*, which would bring him together with Abbas Kiarostami in an expe-

rience that would form part of what is known as expanded cinema, Erice would make a thirty-four minute video titled *La Morte Rouge*, in which he tackles the story of the primordial scene, the narration of the first encounter of the individual with film images. It is a journey, in his own words, "to an encounter with ghosts", conceived with the "inevitable character of a sketch", "basically doomed by its own nature to fail in its effort to recover the facts." But knowing, at the same time, that this soliloquy (as this is the genre to which this work belongs) would allow him fuse, into a single image, the most intimate and personal memory with the density and weight of History.

The voice over in the film (spoken by Erice himself) clarifies its title: "La Morte Rouge... Yes, that was the name of the place: a village located in French-speaking Canada on the outskirts of Quebec, surrounded by swamps. I've never managed to find it on a map, probably because it only existed in the imagination of the scriptwriters of *The Scarlet Claw*, the first film I remember ever seeing."*The Scarlet Claw* (1944) was a film by Roy William Neil and starring Basil Rathbone and Nigel Bruce, playing Sherlock Holmes and Dr. Watson, respectively, a film that forms part of a series of pictures produced by Universal in which Hollywood brought Conan Doyle's famous characters to the big screen in the most diverse range of situations and settings over the course of the 1940s.

Old ghosts conjured up, History exorcised, *terra incognita* where the chimera of fiction is mixed with the passionate burden of the past, both individual and collective. This is why in this work the memories of a San Sebastian inhabited by the spectres of the cinema are seamlessly combined with brutally real images of a civil war and devastated post-war that coloured the atmosphere with pain and sadness. Thus, "the first film I remember ever seeing" (in Erice's own

words), serves the filmmaker as a veritable crucible of dreams to give cinematic shape to a unique and unrepeatable experience. This film presents a point of no return that marks the definitive entry of the subject into a magical world from which he will never be able to escape. While this spectral dimension of the filmic experience may have been outlined in some masterpiece of classic cinema, well represented by the famous intertitle in F. W. Murnau's *Nosferatu* (1922)("And the ghosts came to meet him") indicating the protagonist's crossing of a line of no return that marked the boundary of an alternate reality, something similar could be suggested about the role played in Erice's film by the huge mass beached on the shore of a sea that pounds relentlessly against the coast, that structure, a mixture of casino and movie theatre (the Kursaal auditorium of San Sebastian), where everything is possible and where we can transform the loose change of a sad reality into the fascinating gold of all phantasmagorias. It is a dialogue with the primal scene, that moment which brands us for all time to come. But it is also the establishment of a territory where history and the imagination constantly settle their debts in an ongoing dialogue.

Should we be surprised that the work in progress to which Erice has devoted himself for most of his last years would adopt the form of a series with the clear character of essays in which the filmmaker revisits the places where the films that shaped him were created? Or that this series, which presents the story of someone with the profile matching what Serge Daney (1994) called *ciné-fils*, should have a title as explicit as *Memory and Dream*? The filmmaker's return to roads once travelled by auteurs like Godard, Truffaut, Bresson, Rossellini or

From top to bottom:
Figure 7. The cinema and its power
Figure 8. *The Scarlet Claw*
Figure 9. The personal memory
Figure 10. The burden of history

From top to bottom:
Figure 11. *A bout de soufflé*
Figure 12. Breathless
Figure 13. Nothing would have taken place...
Figure 14. ...but the place
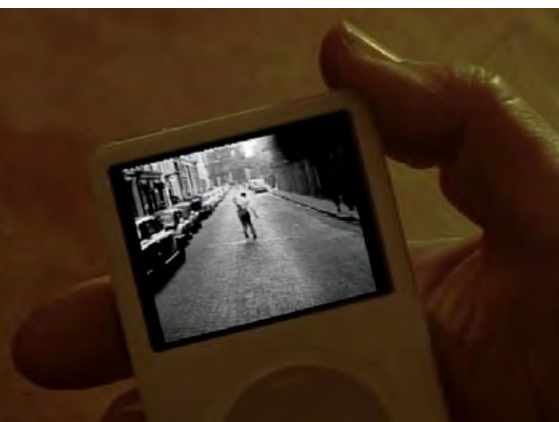
Malraux should not be viewed as cinephilic autism, but as a specific way of revealing a history of allegiance, of choosing a general line within which to inscribe a work.

This is what it is revealed in the images of the documentary that Alain Bergala (2009) dedicated to the Spanish master: the fact that cinema, its history, is, above all, a problem of continuities and elective affinities. From one image to the next, what it is made visible is the difficult alignment of history and memory, of poetry and dream. It is this that is ultimately the favourite theme of the critical and cinematic writing of Víctor Erice. He points in this direction when he suggests that, beyond the mere recording of events to which the audiovisual medium seems to be doomed "through the use and abuse of modern technologies", the task of the filmmaker above all has to do with the act of "revealing what may lie behind those gaps opened up by the action of time both in the personal memory and the records of History[6]". ∎

Notes

* The pictures that illustrate this article have been provided voluntarily by the author of the text; it is his responsibility to localize and to ask for the copyright to the owner. (Edition note.)

1 "At *Cahiers* we all considered ourselves to be future directors. [...] To write already meant to make cinema, because the difference between writing and filming is one of quantity and not of quality. [...] As a critic I already considered myself to be a filmmaker. [...] I believe that a great continuity exists between the different mediums of expression. It all forms a single block. The question lies in knowing how to take on that block from the angle that best suits you" (FRODON, 2014, 11).

2 On this question see Zunzunegui (1998, 42-70).

3 In a brief allusion to Mizoguchi's film *My Love Burns* (Waga koi wa moenu, 1949), Erice underlines the fact that the film tells the story of a "well-intentioned young woman who leaves the order and tranquillity of her family and moves to the city to participate in political activity, [and] encounters nothing but failure and disappointment."

4 I would like to recall here the words that Fernando Savater (1976: 25), in a memorable article, used to describe the new Ana who emerged "purely and silently" after her symbolic death at the hands of the "monster": "Capable of definitively invoking the spirit, which is already in her, and she herself is now its disguise. Ready for any future, who knows, for the worst: prison, a madhouse or love."

5 There is an expanded version in French titled "Un film de la nuit. Quelques notes sur *They Live by Night*" by Nicholas Rayin *Traffic*, 15, 1995, pp. 57-65.

6 Victor Erice as quoted in the brochure that accompanied the DVD edition of *La Morte Rouge* (Rosebud / FNAC, 2009).

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Rebeca Romero Escrivá
Translated by Paula Saiz Hontangas

PSYCHO UNIVERSE: "THE ANXIETY OF INFLUENCE" IN HITCHCOCK'S WORKS*

Literary works, Harold Bloom claims, misread the works that preceded them insofar as they are creative readings. Hence, according to the New York critic, any interpretation is a reading that deviates from the text that precedes it (a *misreading*) and opens a space for the new work: "There can be no strong, canonical writing without the process of literary influence, a process vexing to undergo and difficult to understand. [...] Any strong literary work creatively misreads and therefore misinterprets a precursor text or texts" (BLOOM, 1995:18). Or as one of Bloom's readers puts it, "misreading involves a ravenous appetite for books: every literary work tries to clear a path through the forest in its fight for visibility or, to use the appropriate trope, the immortality of fame" (ALCORIZA, 2014).

This essay, drawing on Bloom's theory as part of its theoretical framework, places Alfred Hitchcock's *Psycho* (1960) and its sequels in dialogue with Gus Van Sant's mimetic hypertextual exercise in his film (*Psycho*, 1998), and with *Hitchcock* (2012), the recent film by Sacha Gervasi, whose plot –inspired by Stephen Rebello's research work– explores how the British master handled the filming of *Psycho*, one of the most analysed and commented on films in the brief but intense history of cinema. *Hypertextuality* is understood here to mean a manifestation of cinematic intertextuality: the relationship established between one text (referred to by Genette as a *hypertext*) and a previous text, or *hypotext*. Throughout this article, I will therefore be using the term in its widest sense, coined by Robert Stam, which includes remakes, sequels, revisionist films, pastiches, re-workings and parodies. This is a cinema of replication (a *cinema of allusion*, in the words of Noël Carroll) "of the already said, the already read, and the already seen" (STAM, 2000: 305)[1].

The anxiety of influence: a hypertextual exercise?

According to Bloom, "texts don't have meanings except in their relations to other texts [...]. A text is a relational event, not a substance to be analysed" (BLOOM, 1975: 106). Bloom's theory assumes an anti-idea-

listic version of the creative process. Everything is in the books. The creative process is nothing but a duel to the death between "past genius and present aspiration" with works that share the same imaginative force, in which "the prize is literary survival or canonical inclusion" (BLOOM, 1995: 7). In this way, the author's imaginative power would be superimposed onto the settings and circumstances that contextualize the work[2], dictating conditions that can be explained according to what Bloom calls "revisionary ratios" (ways in which a text is related to others) that encapsulate the anxiety of influence: "'Influence' is a metaphor, one that implicates a matrix of relationships –imagistic, temporal, spiritual, psychological– all of them ultimately defensive in their nature. What matters most (and it is the central point of this book) is that the anxiety of influence *comes out of* a complex act of strong misreading, a creative interpretation that I call 'poetic misprision'" (BLOOM, 1997: xxiii). Applied to the field of cinema, Gus Van Sant's *Psycho* could thus be understood simply as a misreading of Hitchcock's P*sycho*, just as Gervasi's *Hitchcock* is a misreading of both and of all the films that have been made in response to the genius of their predecessor, from the complete film saga (*Psycho II* [Richard Franklin, 1983], *Psycho III* [Anthony Perkins, 1986] and *Psycho IV: The Beginning* [Mick Garris, 1990]) to Brian de Palma's works, Douglas Gordon's art installation *24 Hour Psycho* (1993), and the whole genre of psycho thrillers and slasher movies it inspired[3]. This article will explore how these misreadings are expressed.

The first question raised by the mosaic of infinite influences assumed in Bloom's is the following: if Van Sant and Gervasi misread Hitchcock, that is to say, if they turn *Psycho* into an object of reinterpretation, who did Hitchcock misread? "Hitchcock [Éric Rohmer would say] is sufficiently renowned to merit comparison with

no one other than himself" (ROHMER, 1989: 168). Each of his films is "pure suspense, that is, it is a constructed film" (ibid. 168). Indeed, although Hitchcock, like any filmmaker, has been subjected to external influences, we can find echoes of continuity between his films prior to *Psycho* and his previous work on television that are remarkable enough to support Rohmer and Chabrol's claim. In other words, Hitchcock rewrites himself in successive films; the intertextuality

> **Hitchcock rewrites himself in successive films; the intertextuality of his work consists mainly of intertextual references to his own films**

of his work consists mainly of intertextual references to his own films. Thus, the filmmaker's originality, as James Naremore points out, "lies in his ability to continually remake or recombine a basic repertory of narrative situations and cinematic techniques, thus creating a characteristic world" (NAREMORE, 1999-2000: 5); there are even authors, such as Stuart McDougal, who believe that the reworking of his own works became an obsessive factor that allowed Hitchcock to rethink the relationships "between the work of a younger, more exuberant director and a mature craftsman" (MCDOUGAL, 1998: 67). As Carroll would suggest with reference to the repetition of stories and stereotypes in mass art, Hitchcock plays with "variations of recurring strategies"[4]. At the narrative level, for instance, and with no intention of

providing an exhaustive account, his films are often divided into two stories: the main plot, containing the action that maintains the suspense, and a sub-plot related to a love story; this is the case in *Psycho*, but also in his earlier works (*Rear Window* [1954], *Vertigo* [1958] and *North by Northwest* [1959]) as well as in his later films (*The Birds* [1963], *Torn Curtain* [1966] and *Topaz* [1969]). In *Psycho* this *variation* is produced by subverting the audience's expectations by killing off the star in the first act, an effect that has been subsequently imitated, as it was in *Scream* (1996) by Wes Craven. As Pauline Kael's describes it: "Hitchcock teased us by killing off the one marquee-name star early in *Psycho*, a gambit which startled us not just because of the suddenness of the murder or how it was committed but because it broke a box-office convention and so it was a joke played on what audiences have learned to expect" (LOPATE, 2006: 338). Indeed, Hitchcock himself would remark that "the first part of the story was a red herring [...] to distract the viewer's attention in order to heighten the murder" (TRUFFAUT, 1985: 269). Hitchcock thus captivates the audience with the pretext of the theft until the moment of the murder, when it is revealed that it was merely a "MacGuffin", not the main focus of the plot: Norman Bates' (Anthony Perkins) split personality.

The murder itself points to another recurring element in his films: his way of creating a sensation of violence without the need to depict a violent act, simply by suggesting it through the editing. This is especially evident in *Psycho* in the forty-five seconds of the endlessly analyzed shower scene (in which the penetration of the knife into the victim's flesh is never shown, and for which seventy camera setups were needed), but also in *Rear Window* or *Torn Curtain*, among many others. A director who seeks to produce a sensation of reality does not achieve it by filming

Figure 1. The eye seen as the "matrix of identity and guilt". Film credits for *Vertigo* (Alfred Hitchcock, 1958)

track and all of the technical ingredients that made the audience scream. I feel it's tremendously satisfying for us to be able to use the cinematic art to achieve something of a mass emotion. And with *Psycho* we most definitely achieved this. It wasn't a message that stirred the audiences, nor was it a great performance or their enjoyment of the novel. They were aroused by pure film. (TRUFFAUT, 1985: 282).

Take for example another recurrent aspect in his films: the eye and, by extension, the gaze as a "matrix of identity and guilt". The opening credits of *Vertigo* [see Figure 1] feature a close-up of Kim Novak's eye, and her iris transforms into a spiral and takes on various swirling geometric designs to the sound of Bernard Herrmann's violins, a technique that Hitchcock would reuse in *Psycho* to end the famous murder scene (also accompanied by stringed instruments) by shooting the spiralling movement of the blood swirling down the drain of the bath, a rotary motion that the camera then imitates by spinning around its axis, ending on open eye the lifeless victim [see Figure 2][5]. It is not by chance that Donald Spoto (1999) should note that in Hitchcock's most important films, the moment when the hunter becomes the hunted is often linked with the act of staring. Indeed, this happens to James Stewart the first time his neighbour stares back at him in *Rear Window*, a film whose plot is built around the act of staring; and in *Vertigo*, where the audience, together with the main character, spies twice on Kim Novak. It is worth noting that the filmmaker chose his main characters to be, respectively, a photographer and a detective, both dedicated to observation, and both of

whom, moreover, are played by the same actor. The "morally blind" voyeurism of these two films would be taken to its extreme in *Psycho*, where the criminal's sick and corrupt gaze is the prelude to death: Bates peers at his victim through a hole chipped out of the wall while she is undressing right before the stabbing and, to reveal his position, he removes no less than a painting of *Susanna and the Elders*, the Bible story of a beautiful and God-fearing woman (Daniel 13:1-64) who is falsely accused of adultery by two voyeurs who were unable to have their way with her when she was preparing to bathe (this is why the stabbing of Marion Crane [Janet Leigh] is also considered a symbolic act of rape) [see Figure 3 on next page]. The eye is also the place where, shortly afterwards, Arbogast (Martin Balsam), the detective who has apparently has tried to observe too much, is stabbed, and the empty eye sockets of Bates' mother's stuffed corpse –which seem still to be observing her son's life from the beyond– underline the hallucinatory aspect of its final appearance, intensified by the shriek of terror of Lila Crane (Vera Miles) and the swinging movement of the bare-bulb light fixture that the actress knocks into[6]. In general terms, Hitchcock's treatment of the gaze in his films (enhanced by his use of point of view and his careful staging) seems perverse because it turns the audience into *voyeurs* who, depending on the case, identify with one or another of the characters (irrespective of the characters' morals and whether they play the role of protagonist or antagonist), provoking a split between their ethical principles and the curiosity that the film has awoken in them. Thus, in *Psycho*, the

it, but by *constructing* it through the editing, through *pure film*. This is what Truffaut refers to as Hitchcock's creative use of "imagery" (TRUFFAUT, 1985: 265). Hitchcock would thus suggest that "more often than not, the photographic reality is not realistic"; the audience needs to be made to feel it:

In *Psycho* I don't care about the subject matter; I don't care about the acting; but I do care about the pieces of film and the photography and the sound

Figure 2. Life dripping away. Spiral movements. *Psycho* (Alfred Hitchcock, 1960)

Figure 3. The "morally blind" *voyeurism* of *Psycho* (Alfred Hitchcock, 1960). Prelude to death

audience initially side with the thief, hoping that she will get away with the crime; then, the care with which Bates –an innocent young man subjugated by his mother– wipes away all traces of the crime, makes us sympathize with him and admire him for a job well done, and even makes us anxious for the car containing the proof against him to finally sink into the swamp; and finally, when we discover he is keeping a secret, we want him arrested. Hitchcock manipulates the feelings of the audience, arousing constant dualities or binaries (attraction/repulsion) when they become involved in the film, just like the dualities of his characters (Norman Bates' split personality, but also the dual personality of Kim Novak in *Vertigo*, Cary Grant in *North by Northwest* or Paul Newman in *Torn Curtain*, among others)[7].

In short, remaking as a transversal process in Hitchcock films is encoded in the filmmaker's *anxiety* to achieve technical perfection (or *pure film*) and thereby to achieve the highest expressive potential in his stories in order to manipulate the emotions of the audience by means of suspense[8]. Hitchcock purposely differentiated between mystery and suspense. In an interview with George Stevens Jr., he remarked:

> Mystery is an intellectual process, like in a "whodunit". But suspense is essentially an emotional process. You can only get the suspense element going by giving the audience information. I dare say you have seen many films which have mysterious goings-on. You don't know what is going on, why the man is doing this or that. You are about a third of the way through the film before you realize what it is all about. To me that is completely wasted footage because there is no emotion to it (STEVENS, 2006: 258).

These two elements (technical perfection and the purpose of stirring up certain emotions, sometimes visceral, in the audience) are the dominant traits of the creative personality that Sacha Gervasi seeks to show us in his recent bio-pic.

The creative process: towards emotional intensity and inclusion in the canon

Hitchcock is a film which, just like the pictures of the filmmaker it depicts, combines a secondary love story (the relationship between the director [Anthony Hopkins] and Alma Reville [Helen Mirren], his wife and the often unacknowledged co-writer of most of his projects, who feels attracted to the writer Whitfield Cook [Danny Huston]) with a main plot (the filming of *Psycho*) filled with cinephilic references. For my analysis, what interests me is not the metacinematic character of Gervasi's film –which shows the whole process of how *Psycho* took shape from beginning to end– but the exercise of intertextuality and irony employed in the film by adapting some of the elements of Hitchcock's films explained in the previous section. The most striking of these elements is the dark and split personality of the filmmaker, apparently harmless, but with a background of contained violence (like that of his own characters), made explicit in the figure of Ed Gein (Michael Wincott), the real serial killer of *Psycho*, whose story served as the inspiration for Robert Bloch's novel, which was adapted for the screen by Joseph Stefano. Gein appears to him, in the form of a psychotic consciousness –sometimes in dreams, other times while awake– to reveal to him the signs of his repression of impulses he should be releasing: "You just can't keep the stuff bottled up," he warns him[9]. At one point in the film, Hitchcock admits: "All of us harbour dark recesses of violence and horror." In-deed, the scene where he seems to release these "violent and horrible" impulses coincides with the filming of *Psycho*'s shower scene. Gervasi shows the repressed subconscious of Hitchcock turned into a murderer, as Gus Van Sant did in his 1998 version by adding the near-subliminal images of storm clouds and the eye of a predatory night bird. Thus, faced with Perkins' stunt double's lack of courage in handling the knife, Hitchcock decides to wield it himself with "ungovernable rage and homicidal violence", while we cut to a series of close-ups of Janet Leigh (Scarlett Johanson) utterly terrified (in the image and likeness of the original close-ups) and reverse shots of Hitchcock, juxtaposed with the faces of all the people who Hitchcock subconsciously desired to kill, namely: Geoffrey Shurlock (Kurtwood Smith), the censor from the MPAA who wants to withhold the Association's seal from his film because of the toilet scene; Paramount President Barney Balaban (Richard Portnow), who refuses to finance the picture; and Cook and his own wife, whom he suspects of having an affair [see Figure 4 on next page]. "Beware, all men are potential murderers" says Hitchcock shortly afterwards, when he asks Alma about her relationship with Cook. In this way, Gervasi expresses, in film critic Richard Brody's words, how "Hitchcock is both terrified and amused by the play of his own mind (which makes sense –so are viewers). [...] Hitchcock is no mere puppet master who seeks to provoke effects in his viewers; he's converting the world as he sees it, in its practical details and obsessively ugly corners, into his art, and he's doing so precisely because those are the aspects of life that haunt his imagination" (BRODY, 2012: 3).

Together with violence, sex is also repressed by Gervasi's Hitchcock. His

personality struggles between his attachment to his wife (without whom he cannot live or complete a project) and his sublimated lust for blonde actresses whom he tries to turn into stars [see Figure 5]. Gervasi's Hitchcock is also bulimic: he transfers to food his unsatisfied appetites on the creative and marital level; in other words, he calms his *anxiety* in times of crisis, gorging on food and drink at the expense of his health. In a certain way, Hitchcock's violence is intrinsic to the act of creation itself, as *Psycho* is a film, as Gervasi shows, conceived to manipulate the audience, to victimize it. The scene of the film's premiere is enlightening in this respect: Gervasi shows a Hitchcock who prefers to go up to the projection booth or to hide in the lobby rather than sit in the stalls, so that he can observe the audience's reactions. While the famous shower scene is on screen, he plays the role of director as audience murderer (directing *as* stabbing) [see Figure 6 on next page]. Shrieks and violins fuse while Hitchcock, out in the lobby, slashes a baton as if it were

a knife, conducting the audience's emotions, peeping at them stealthily, as if he were one of his own voyeur characters[10]. The filmmaker is utterly pleased when he checks that he has perfectly orchestrated every element (staging, music, editing...), that he has achieved the *longed-for* technical perfection as he brings the reaction of the audience to its climax[11].

The audience, as suggested above,

> **In a certain way, Hitchcock's violence is intrinsic to the act of creation itself, as *Psycho* is a film, as Gervasi shows, conceived to manipulate the audience, to victimize it**

is thus victimized, but what is truly important is the fact that the way of making horror or suspense films itself (psycho thrillers and slasher movies) has been frozen by the original scene[12]. Hitchcock has managed to haul all directors up to this point.

Thus, Gus Van Sant dares not go a step further in the direction of his 1998 version, turning his film into a replica rather than a paraphrasing of its predecessor [see Figure 7; page 66]. As he tried to recover everything originally contained in Joseph Stefano's screenplay and that Hitchcock did not include because of The Code of Production of the Motion Picture Association of America, the film is more an audiovisual practice and homage than an original creation. Speaking in *Bloomean* terms, in his shot-by-shot *misreading* of the film, Van Sant admits that the master has reached the peak of what could be achieved or, in the words of Jordi Balló and Xavier Pérez, "this revisitation could only be done in the manner of Borges' character Pierre Menard's remake of *Don Quixote*, by reconstructing it exactly shot by shot, word for word, in a film in which the accessory elements (the colours, the actors...) are the only ones that change, but which are precisely the ones that attest to the passing of time and history" (Balló and Pérez, 2005: 245-246). In fact, the alteration

Figure 4. "Ungovernable rage and homicidal violence": Hitchcock wields the knife during the filming of the shower scene, projecting the images of his subconscious

Speaking in *Bloomean* terms, in his shot-by-shot *misreading* of the film, Van Sant admits that the master has reached the peak of what could be achieved

of these "accessory elements" —such as the explicitness of the sexual repression of Bates, played by Vince Vaughn (when he masturbates while watching Anne Heche undress), the subsequent crimson river of blood in the bathtub, or the inserted shots of the murderer's subconscious during the stabbing— works to the detriment of the film in the sense that it destroys or mitigates the "pure film" effect pursued by Hitchcock, as Van Sant's film is no longer a "model of taste and discretion", as Hitchcock used to boast –paraphrasing The Code of Production– of having achieved with *Psycho*, but draws more from the style of slasher movies than from the master of suspense himself[13]. In fact, according to Stephen Rebello, "ironically, many of the powerful and suggestive moments in Hitchcock films gained their force because the Code endorsed the understated style that was a hallmark of the director" (Rebello, 2013: 77); in other words, the Code worked to his advantage, even if he had to constantly struggle against it. In *Psycho* (unlike his later films, to which the Hays Code no longer applied)[14], Hitchcock does not abandon himself to the obscenity of the crime: everything is mathematically meas-

ured, *constructed* (as Rohmer would say), to provoke audience reaction without the need to provide graphic details. He achieves maximum intensity by means of an extreme cooling of the process, which Van Sant fails to achieve despite his mimetic adaptation, thereby proving that technical perfection is not everything. If it were, Van Sant's film would have become another work of art as influential as its predecessor; nevertheless, it *has* been important as a homage or rhetorical exercise. As Verevis puts it, in a statement that recalls the reappropriation entailed in the concept of *anxiety of influence* that was the starting point of this essay, "*Psycho 98* –indeed, all of the *Psycho* remakes– draws attention to the very nature of cinema, to the nature of cinematic quotation and cultural production, to the fact that every film, every film viewing, is a type of remaking" (Boyd and Barton Palmer, 2006: 28). It is not that Van Sant corrupted the identity of the original film but that his work failed to participate in the genius, in the "insurmountable classicism" (Balló and Pérez 2005: 245) of its predecessor.

In the wake of Van Sant's formalism, although with a very different approach, other texts have also put

Figure 5. Hitchcock playing Bates. Spying on Vera Miles in her dressing room as she undresses

special emphasis on the writing process of *Psycho*. Douglas Gordon experiments with it in *24 Hour Psycho*, an art installation that screens Hitchcock's film with no soundtrack at a speed of two frames a second, thereby lengthening its 109-minute duration to 24 hours [see Figure 8 on next page]. In so doing, Gordon appropriates the potential of the new media to breathe new life into other contexts of cinematic experience, such as the museum space, highlighting the possibility of inhabiting the image in real time, so that the audience of his installation can reconstruct Hitchcock's

Figure 6. Director as audience murderer. The recreation of *Psycho*'s premiere in Sacha Gervasi's *Hitchcock* (2012)

Figure 7. Gus Van Sant replica: *Psycho* (1998) based on *Psycho* (1960)

work, augmenting the moment every time they view it, and this extremely slow reviewing can subvert the author-viewer relationship in the work of art. Being aware of what they are watching and, therefore, of the passage of time, i.e., that the temporal framework of the installation absorbs that of the viewer, were the premises that would inspire the opening of Don DeLillo's novel *Point Omega*, which begins with a character visiting *24 Hour Psycho* for the fifth day straight, who is mesmerized the shower scene –"the rings on the shower curtain spinning on the rod when the curtain is torn loose, a moment lost at normal speed"– while he reflects on his condition and experience as a viewer: "He began to think of one thing's relationship to another. This film had the same relationship to the original movie that the original movie had to real live experience. This was the departure from the departure. The original movie was fiction, this was real" (DeLillo, 2010: 13).

Other examples could be added of film or art practices that draw on the classicism of *Psycho*, including the television sequels of *Psycho* produced, like Van Sant's film, in response to the success and proliferation of slasher movies of the late seventies that *Psycho* itself inspired. Although they share the same fictional universe with their hypotext and use the same recurring intertextual strategies[15], the systematic use of gore scenes [see Figure 9 on next page] (in *Psycho II* Lila Crane [Vera Miles] is murdered with a butcher's knife plunged down her throat, while Dr. Bill Raymond [Robert Loggia], Bates' psychiatrist, is accidentally stabbed in the chest by Mary Loomis [Meg Tilly], who

later on repeatedly stabs Bates [Anthony Perkins] in the hands and chest until at last he grabs the knife blade and, finally, kills his real mother with a blow to the head with a shovel) links these films more with the terror genre than with Hitchcock's work, as much as their filmmakers seek to pay homage to their predecessor (at the end of *Psycho II* a motto can be read on screen similar to the one that Van Sant would use some years later with his *in memory of*: "The producers acknowledge the debt owed to Alfred Hitchcock"). It is no surprise that the critics defined the successive sequels as "commercial parasites" at the service of the industry, the complete opposite of what *Psycho* originally was: a low-budget film independently financed by its director, which eventually garnered overwhelming success.

In conclusion, it is clear that the heterogeneity of all these revisitations, paradoxically, has not inspired or revitalized the appearance of new creations or aesthetic proposals that can measure up to their predecessor. In other words, none of them has achieved –as Bloom would say– inclusion in the film canon; rather, under the pressure of their heritage, they have contributed with their homage to the consolidation of *Psycho* as a film classic, while proving ineffective in terms of their own influence, although they have at least given rise to readings (misreadings?) and theoretical analyses dealing with the question of the intertextuality, metacinema and cinematic reflectivity of the *Psycho* universe, such as the analysis that this essay has sought to present. ■

Figure 8. The augmented moment. *24 Hour Psycho* art installation, by Douglas Gordon
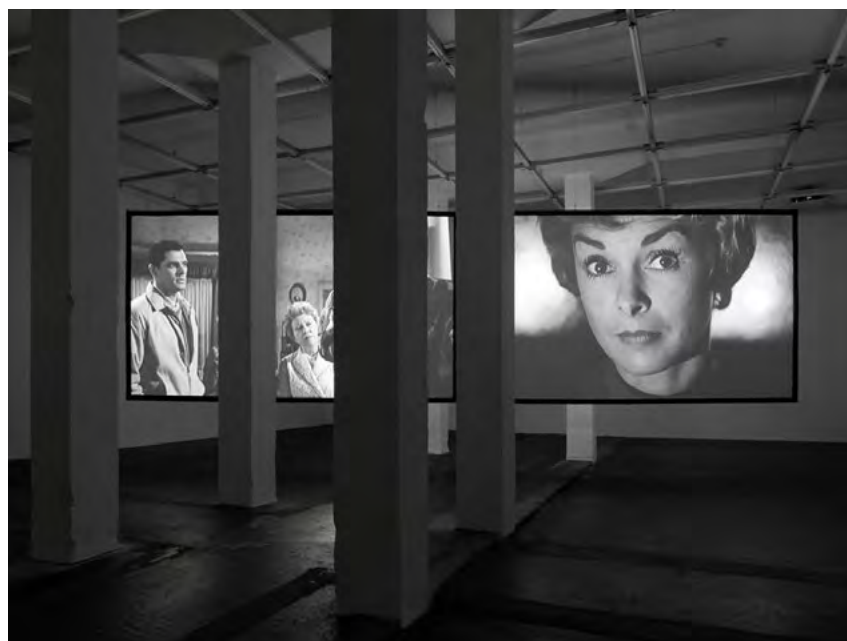
Notes

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1 Stam applies Genette's classifications to the field of film analysis; Genette's concepts are, in turn, a rearrangement of terminology previously proposed by Julia Kristeva, based on Bakhtin's notion of dialogism. Genette uses the term transtextuality to refer to "all that sets the text in a relationship, whether obvious or concealed, with other texts" (Genette, 1997: 1); for Stam, intertextuality, defined as the "effective co-presence of two texts in the form of quotation, plagiarism, and allusion" (STAM, 1992: 23) forms part of this category. A general picture of the use in film theory of the categories coined by literary theory can be found in the study by José Antonio Pérez Bowie (2008), *Leer el cine: la teoría literaria en la teoría cinematográfica*; especially in the eighth chapter, "Cine e intertextualidad" (151-168). Salamanca: Ediciones Universidad de Salamanca. See also Mijaíl Iampolski (1996). *The Memory of Tiresias: Intertextuality and Film.* Translated by Harsha Ram. Los Angeles, CA.: University of California Press; and Angélica García-Manso (2012). *(Séptimo Arte): Intertextualidad fílmica y metacine.* Madrid: Ediciones Pigmalión.

2 "Not putting literature at the service of spurious purposes would have also led him to consider spurious the purposes of those who have used the arts of reading and writing without full appreciation of the agonising element in literary creation. Thus, neither politics, which would have introduced class struggle as a corrective factor in literary creation, nor religion, which would have turned the texts into an object of worship and a source of obedience, nor even philosophy, which would have exiled poetry from its system or would have adapted it to its educational design, would be able to provide a trustworthy account of imaginative life… Books are simply the trace of their influences; there is something more solid than the book in the effort that its author has had to make to be known" (Alcoriza, 2014).

3 *Psycho* has over time become one of the perennial classics of the history of cinema with the highest number of imitations, homages and parodies, which it is not my intention here to cover completely but merely to point out. An in-depth analysis of this can be found in *After Hitchcock. Influence, Imitation, and Intertextuality*, published by David Boyd and Richard Barton Palmer in 2006 (Austin: University of Texas Press), especially in the chapter written by Constantin Verevis "For Ever Hitchcock. *Psycho* and Its Remakes". On the other hand, Brian de Palma's films have given rise to a number of analyses of the "dense appropriation of Hitchcock's cinematic vocabulary and themes: voyeurism, pursuit, rescue, guilt, punishment, and the use of multiple identities or disguises" (Squiers, 1985: 97).

4 "But just as variation against a background of repetition is available in other forms of art, variation is also possible in mass art. Mass art does not merely repeat the same stories and stereotypes. Sometimes, it plays variations of its recurring strategies, as in the case of Alfred Hitchcock's *Psycho*" (Carroll, 1998: 88).

5 It is obvious that eyes are a symbolic element metaphorically present in other objects of the scene, such as the showerhead, the drain, the toilet, the basin or the pail with which Bates cleans up every trace of the murder [see Figure 10 on next page].

6 The function of the bare-bulb light fixture in the macabre basement sequence has also been analysed as a great example of staging. See Tarnowski (1976: 47-55). On the function of the gaze in Hitchcock's works, see George Toles' chapter "Psycho and the Gaze. 'If Thine Eye Offend Thee…': Psycho and the Art of Infection", in Kolker (2004: 119-145); and previous works such as *Hitchcock — The Murderous Gaze* (Rothman, 1982); *Viendo mirar* (González Requena, 1989: 148-163); and *Psicosis. El encuentro del ojo con lo real* (Arias, 1987).

7 Spoto argues that the use that Hitchcock makes of mirrors in *Psycho* is a visual symbol not only of the split personality and concealed identities, but also of the introspection of the characters: "mirrors are endlessly accumulated: at the hotel, in the office, where Janet Leigh regards herself in a hand mirror, at her home, in her car, in a

Figure 9. Four glimpses of gore in *Psycho II* (Richard Franklin, 1983)

used-car-lot washroom; at the motel counter and in the motel rooms; and, most tellingly, in the room of the killer's 'mother,' where the meaning of the double mirror becomes clear. […] But for a true glimpse of our divided selves, one consults a mirror ('I'll buy you a new mirror,' Hitchcock had added to the script of *Under Capricorn*, 'and it'll be your conscience'). The mirror as a symbol of the fractured personality is complemented

in *Psycho* by the cutting imagery: Saul Bass's title designs, which tear and split the names; in what Hitchcock called the basic geometry of the film - the bisecting horizontals and verticals..." (SPOTO, 1999: 422). See also KOLKER (2004: 136 et seq.) for more about the use of mirrors in Hitchcock's work.

8 Rewriting in Hitchcock goes far beyond the mere adaptation of certain scenes and the recycling of certain symbolic objects, put at the service of different stories. Consider his two versions of *The Man Who Knew Too Much* (1934/1956). The latter actually initiates what has become known as *the classic thriller sextet* (made up of the aforementioned *The Man Who Knew Too Much*, *The 39 Steps* [1935], *Secret Agent* [1936], *Young and Innocent* [1937], *The Lady Vanishes* [1938], and *Saboteur* [1942]), all of which, according to Robert Kapsis (1992), exhibit a continuity and consistency that goes beyond any attribution to the influence that the house style of British Gaumont could ever have had on his style. For a detailed analysis of the evolution of Hitchcock's (mannerist?) style, see CASTRO DE PAZ (2000).

9 Ed Gein, with his apparent normality, deliberately recalls the archetype of the main characters of the television series *Alfred Hitchcock Presents*, made up of 350 episodes (all of them presented by Hitchcock himself, although he only directed 17), that were broadcast by CBS in the US between 1955 and 1965, and that served as inspiration for *Psycho*; in fact, the film was shot with the technical crew and support team that took part in shooting the television series (in fact, Hitchcock discovered Vera Miles when she starred in *Revenge* [1955], the episode that launched the series). This explains why *Hitchcock* begins with an Ed Gein prototype unexpectedly committing fratricide, in clear imitation of the beginnings and surprising endings of the episodes of the series: with the appearance of the director on the same film set to present, with his characteristic British sense of humour (in Hitchcock's words), "the title to those of you who can't read and to tidy up afterwards for those who don't understand the endings". The

Figure 10. The symbolism of the eye at the scene of the crime in *Psycho* (Alfred Hitchcock, 1960)

title of Gervasi's film, *Hitchcock*, is also split by lightning when it appears on screen, yet another symbol that suggests the director's split personality and that reinterprets Saul Bass' tearing and splitting of *Psycho*'s closing credits. In the same way, Gervasi introduces other hypertextual elements from the series to end his film: once again, the *front*-angle *shot of Hitchcock looking directly into the camera and presenting his own conclusions of the episode; the crow that perches on his shoulder –another nod to cinephiles that foreshadows his next project, The Birds [1963], and the phlegmatic turn with which he offers his left profile, whose silhouette always appeared on screen. And over a black background, the closing credits are shown to the sound of Charles Gounod's well-known theme for the television series, Funeral March of a Marionette*, increasing, this way, the levels of the *mise en abyme* we are offered (a story about Hitchcock, presented on television by Hitchcock, about the creative process of *Psycho*).

10 From the very beginning of the film, Hitchcock is shown as a voyeur [see Figure 11a on next page], when he watches his wife dressing, half-hidden behind a newspaper while in the bath: "Muhammad had the eyes of peeping Toms gouged out with arrows", Alma tells him as she feels him watching her. "Well, that must have been rather painful", he replies. At his office, we see Hitchcock spying from his window on Vera Miles (Jessica Biel) out on location [see Figure 11b]; and, later, on his wife and former co-worker [see Figure 11c]. At another point, Gervasi shows him uncovering a little hole in the wall (precisely after taking down a mirror), strategically placed in the room next to Miles's dressing room, to watch her undressing [see Figure 5 on page 65]. Shortly afterwards, in a rehearsal, Perkins (James D'Arcy) asks him why he peeks at Leigh through the peephole, to which the director replies: "Well, don't ask me. I'm just a man hiding in the corner with my camera, watching. My camera will tell you the truth, the absolute truth". Hitchcock turns his job, like the photographer in *Rear Window* or the detective in *Vertigo*, into a *voyeuristic* obsession: he spies on his actresses, spies on his wife...; he hides his gaze even when he is not behind the camera.

11 On Hitchcock as an orchestra conductor, he himself said "The main objective is to

arouse the audience's emotion and that emotion arises from the way in which the story unfolds, the way in which sequences are juxtaposed. At times, I have the feeling I'm an orchestra conductor, a trumpet sound corresponding to a close shot and a distant shot suggesting an entire orchestra performing a muted accompaniment..." (TRUFFAUT, 1985: 333).

12 Other than Brian de Palma's reconstruction of the murder scene in the shower in *Dressed to Kill* (1980) and *Blow Out* (1981), countless filmmakers have paid it homage and even parodied it, such as in *High Anxiety* (Mel Brooks, 1977) or the short film *Psycho Too* (Andrew Gluck Levy, 1999).

13 Constantine Verevis adds another factor: "The role of the 'final girl', prefigured only rudimentarily in *Psycho*'s Lila Crane, is reinterpreted in Julianne Moore's performance as the 'spunky inquirer' (Clover 203), familiar to viewers of the genre from *Halloween*'s Laurie Strode to *Scream*'s Sidney Prescott (Neve Campbell)." (BOYD and BARTON PALMER, 2006: 23).

14 The Code of Production of what was then the Motion Picture Producers and Distributors of America (MPPDA), subsequently known as The Hays Code, was enacted in 1927. Although it has no legal force or coercive power (as films are protected by the First Amendment), this self-censorship that Hollywood applied to its films was essentially respected so as to avoid political censorship at the state level. Infringement of the Code of Production meant that the film could not bear the MPPDA seal, which would result in serious barriers to its distribution and screening. However, there were directors, like Hitchcock, who knew how to basically circumvent the Code, who learnt to work within its limits and to negotiate with the censors, creating a staging that suggested crime, nudity or sex without explicitly showing it. From 1968 onwards, when the Hays Code was replaced by the Classification according to age groups, the opening would lead to the proliferation of gruesome B-movies in the terror genre (splatter, slasher, gore, etc.), from which most of *Psycho*'s sequels and remakes have taken their inspiration.

15 For instance, *Psycho II* starts with a reproduction of the shower scene, retains the Gothic mansion and the motel as places where the action unfolds, and the actors Perkins and Miles as luring actors; revisits the spying eye motif, this time on Mary (the young protagonist, Marion Crane's niece), whom Bates invites for an improvised dinner of sandwiches and milk (as he did with his aunt in Hitchcock's version), and even some specific shots are imitated, such as the picture of Bates taking his mother in his arms or the suitcase that falls down the stairs just as Arbogast did.

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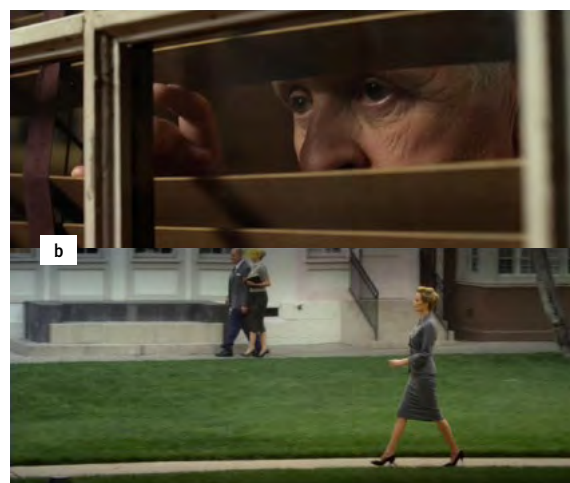
Figure 11. "Muhammad had the eyes of peeping Toms gouged out with arrows." The voyeur director: he spies on his actresses (b), spies on his wife (a/c)...

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"Film is a disease. When it infects your bloodstream, it takes over as the number one hormone; it bosses the enzymes; directs the pineal gland; plays Iago to your psyche. As with heroin, the antidote for film is more film."

Frank Capra

Introduction and selection of texts:
Fernando Canet and Rebeca Romero Escrivá

MARTIN SCORSESE
interviewed by Michael Henry Wilson about *Hugo**

"The antidote for film is more film"

The above quote introduces *A Personal Journey with Martin Scorsese through American Movies* (1995), directed by Michael Henry Wilson and Scorsese himself. The words are Frank Capra's, and the man who speaks them is Scorsese, who together with Wilson pays a personal tribute to American film presented, in Scorsese's words, in the form of a journey "through an imaginary museum, unfortunately one too big for us to enter each room." It is a journey in two senses of the word: an itinerary of films to explore and the life's journey that Scorsese made to realize his American dream (expressed in his vocation of filmmaker), taking him from New York City's Little Italy neighbourhood, where he spent his childhood, to Hollywood. This awakening to the meaning of Hollywood – where personal expression was not at odds with the logic of mechanical production typical of the major studios (Scorsese, 2000: 71) – began with the discovery of *Duel in the Sun* (King Vidor, 1946), was shaped by his extensive experience as a viewer of the movies of different filmmakers, and ended (or was transformed) when he himself became a filmmaker in the 1970s. It is curious that Scorsese would open his documentary with a quote by Capra – author of the notion of "one man, one film", of art as individual production – in spite of the fact that from the beginning he distinguishes the film director from artists (poets and painters) who can create their works on their own (the film director is, "first and foremost, a team player" admits Scorsese at the beginning of the documentary). But although directors are distinguished from lone creators by the collective nature of filmmaking, they share with such artists a creative pas-sion that cannot be disconnected from their own lives. Scorsese's journey is thus (to quote the director himself) an exploration of "the films that colored my dreams, that changed my perceptions, and in some cases even my life. Films that prompted me, for better or worse, to become a filmmaker myself." Like an author who gives equal value to reading and writing, Scorsese accords to the viewing of a film a similar importance as direction, not only because the work of the masters helps him to express his world view, but because his love of cinema constantly feeds his desire to make films and to make a living out of them, to satisfy "the need that people have to share a common memory".

Thus, in his role of interpreter or museum guide (and therefore, of critic) Scorsese presents the scenes that he considers most representative of the work of the masters who preceded him. By taking this approach he casts his gaze in two directions: on the one hand, the selection is made according to the idea of filmmaking he seeks to convey (to show the director as narrator, illusionist, smuggler or iconoclast); on the other, by choosing the best of the films – not only the ones he admits have influenced him, but also those he believes can "open the palate of the viewer, liberate it" and educate it (Scorsese, 2000: 79)[1] – he turns his documentary into a personal anthology not of films that should be seen, but of key moments from those films, the moments that had a formal and emotional impact on him as spectator, to the point that the scene chosen became what determined the script of the documentary rather than the other way round: "At times, a

clip chosen didn't work in juxtaposition with another or it wasn't available, and the commentary was then adapted to our choices" (Scorsese and Wilson, 1997: 7). And it is here that Wilson's work proves especially important: first, because he was the inventor of the classification of directors as smugglers, iconoclasts, etc[1]; and second, because together with Thelma Schoonmaher, he worked for two years on the arduous task of selecting the key scenes; in Wilson's words, "we roamed freely about Marty's imaginary museum, a fabulous treasure chest of thousands of pictures" (Scorsese and Wilson, 2001: 8)[2].

If, from the perspective of documentary, *A Personal Journey* is Scorsese's most significant tribute to film, from the perspective of fiction that role is probably filled by *Hugo* (2011), a homage that in this case is based on his knowledge of the early days of cinema. Scorsese has demonstrated his sensitivity to early film history with his active promotion of the restoration of several classic films through his Film Foundation. The intertextuality that Scorsese proposes in *Hugo* goes beyond cinematic texts to bring to the screen (thanks to the work of his regular production designer Dante Ferretti) cinematic adaptations of well-known photographs of the Paris of Brassaï, Kertész and Cartier-Bresson, a technique that they had previously used with Jacob Riis's famous "Bandit's Roost" in *Gangs of New York* (2002) to give the scenery of New York's East Side a more realistic quality.

The other protagonist of this dialogue is Michael Henry Wilson, director, writer and film historian, with a background in both Anglo-American and French culture, and a great connoisseur of American cinema, but above all, a fervent enthusiast of the seventh art. In his case, his unquestionable cinephilia has been expressed in two forms, which have fed into each other over the course of his extensive career: on the one hand, his documentaries, and on the other, his writings about the cinematic medium, which are listed in the biographical note on the author at the end of the section.

Clear evidence of his passion for film is the fact that one of the topics featured in many of his documentaries is cinema itself. Two of Hollywood's biggest directors have been the object of his camera's gaze: in 2007, he made *Clint Eastwood: A Life in Film,* offering us an intimate portrait of the director of *Unforgiven* and his relationship with the medium; and of course, the other major director he has turned the camera around on is Scorsese, and, especially, Scorsese's cinephilia. As could hardly have been otherwise, it was their shared passion for film that led Scorsese and Wilson to cross paths. At first, a project to reflect on one of the great American directors admired by both, King Vidor, came close to bringing them together. The television series *Through the Looking Glass* was to give young directors the chance to produce a portrait of the filmmakers they admired. One of these young directors, charged with making the pilot episode, was Scorsese; his assistant in the project would be Wilson, and the admired filmmaker, Vidor. Due to production contingencies, however, the project would never get off the ground, and so the planned collaboration never actually materialized.

But this initial setback wouldn't stop the two from finally working together. Michel Ciment, who had read the doctoral thesis that Wilson wrote in 1969 on German Expressionism, asked him in 1972 to join the team of contributors to *Positif*. Between 1973 and 1974, Wilson – by then an established film critic – discovered a film that pleasantly surprised him. It was *Boxcar Bertha* (1972), one of Scorsese's first films. His next film, *Mean Streets* (1973), would open the Directors' Fortnight at the 1974 Cannes Festival. This would finally provide the pretext for the two directors to meet. Ciment called Wilson to join him to interview Scorsese. A conversation of more than three hours marked the beginning of a friendship which, in spite of the passage of time, still endures and continues to bear fruit, as evidenced by the three-part series dedicated to British cinema that they are currently writing and co-directing, following *A Personal Journey*[3].

Further evidence is the book *Martin Scorsese – Entretiens with M.H. Wilson (*Pompidou Museum/Cahiers du Cinéma, 2005), reedited in 2011 by Cahiers under the title *Scorsese on Scorsese*, compiling nearly forty years of dialogue between the two directors; and the recent interview that Wilson did with Scorsese for the premiere of *Hugo*, Scorsese's most recent film that has the cinema as one of its main *raisons d'être*. It is a memorable dual homage that Scorsese pays in 3D to the most significant work of Georges Méliès, as the tribute is constructed both from outside and inside the narrative. Méliès himself is one of the film's protagonists, who leaves his ostracised existence behind him to receive a heartfelt recognition from the film-goers of his day, thanks to the daring efforts of a pair of children, Hugo and Isabelle. In this way, Scorsese links an audience from Mèliés's time to today's audience in a well-deserved tribute to the man who was the pioneer of "fantastic" cinema or, in Wilson's words, "celebrating the magic of cinema while making an appeal for the safeguard of its heritage" (Wilson, 2011b).

In this Dialogue with Scorsese, we have sought to connect the different Wilson-Scorsese collaborations dedicated to revealing his cinephilia. As a complement to the topic addressed in the Notebook, we thus present an anthology comprised mainly of excerpts from Wilson's aforementioned interview with Scorsese about his film *Hugo* (2011), published in *Positif* as part of the monograph *Les nouveaux horizons de Martin Scorsese*, in September 2012, and extracts from *A Personal Journey* and *Scorsese on Scorsese* that we found significant in relation to the cinematic heritage to which the filmmaker himself admits he is indebted. ∎

"WHAT IS MISSING MOST, AT LEAST HERE IN AMERICA, IS A SENSE OF FILM HISTORY"

Michael Henry WILSON (2011). Excerpts from «Interview with Martin Scorsese: "Why don't you make a film that a kid could see for once?" *Hugo/George Harrison: Living in the Material World*», in *Positif*, September 2011.

The love of film is instilled in Hugo by his father (Jude Law). Isn't that how it happened for you too?
Absolutely! Helen was right when she said, "Hugo, that's you." I didn't realize it immediately, but when he wasn't taking me to the doctor, my father did bring me to see mature films such as *The River* [Jean Renoir, 1951], *The Red Shoes* [Michael Powell and Emeric Pressburger, 1948], *The Magic Box* [John Boulting, 1951], and 3D films as well. They became an obsession. I had to see them all. I watched all of Paramount's 3D films, including the curious *Cease Fire* [Owen Crump, 1953], which was a semi-documentary in black and white on the Korean War; Warner Bros. films like *Phantom of the Rue Morgue* [Roy Del Ruth, 1954]; the MGM titles like *Kiss Me Kate* [George Sidney, 1953], where Ann Miller's numbers such as "Too Darn Hot" are stunning in 3D. There were also B movies like *I the Jury* [by Harry Essex, 1953], *Man in the Dark*, a film [by Lew Landers, 1953] shot in sepia, or such Jack Arnold movies as *Creature from the Black Lagoon* [1953] and, particularly, the terrifying *It Came from Outer Space* [1953] which was steeped in the paranoia of the Cold War. Let's not forget *The Maze* [1953], an underrated film by William Cameron Menzies. The script is mediocre, the ending terrible, but the mood is creepy. You are left with an uneasy feeling of strangeness, like in a Jacques Tourneur film. You're not convinced? It's because you only saw it in 2D. That film only works in 3D! The two superior pictures are the ones I had my crew screen one morning at the Film Forum: *House of Wax* [André De Toth, 1953], which I saw at the time in 3D, and *Dial M for Murder* [Alfred Hitchcock, 1954], which I only discovered in the right format years later.

Hugo does for Méliès what The Magic Box did for William Friese-Greene.
You're right. It all goes back to *The Magic Box*. No other film has given us a finer description of the process that led to the invention of the cinema and its machines. And none has better expressed the passion of a man who sacrifices everything to it, his marriage, his family, his existence. Friese-Greene's obsession with moving images is something I know very well. It's been in me forever.

Isn't Michael Powell, who happened to be a great admirer of Méliès, the other tutelary figure? In your opening, you start on a wide panorama of Paris and end on Hugo's face inside his clock. It's the reverse of [*The Life and Death of*] *Colonel Blimp*'s sequence [Michael Powell y Emeric Pressburger, 1943], where the camera leaves the duelists and soars out of the gymnasium to reveal the Berlin cityscape with the carriage where Deborah Kerr is waiting.
I guess you're right. We did it like Michael Powell, but in reverse! However, it wasn't a conscious reference like in *Raging Bull*, where I set up one of the fights but did not show it. However, it must be because of that sequence in *Blimp* that I became fixated on the snowflakes. I wanted them enormous, like the ones you might see falling on the Empire State Building in a glass ball. Originally, we were to start on the Paris cityscape, reach the front of the edifice, then go all the way through the station up into the clock and end on the boy's eyes. The problem was that the building wasn't perceived as a train station and the trains inside were not distinct enough in the background. It was Rob Legato [special effect supervisor] who suggested that we enter the station through the train yards and swoop down on the trains to move forward along a platform filled with passengers. There were a thousand computers around the world that worked on that sequence. It took them months, and those particular shots were not even ready for our first two press screenings in Los Angeles!

Which French films did you ask him to screen?
Mostly films shot in a studio, like René Clair's. I had in mind *The Million* [Le million, 1931] and *Under the Roofs of Paris* [Sous les toits de Paris, 1930], but also [Jean] Vigo for *The Atalante* [L'Atalante, 1934] and particularly *Zero for Conduct* [Zéro de conduite: Jeunes diables au collège, 1933], to which we made a number of references. We naturally screened all the Dadaist and Surrealist films of the time. I also kept thinking about Jacques

Hugo (Martin Scorsese, 2011)

Rivette's *Paris Belongs to Us* [Paris nous appartient, 1961], which was made in a different decade but where the actors spend a lot of time walking on the city's roofs. We replicated certain photographs by Brassaï, Kertész and Cartier-Bresson. As to French literature, I thought of the Céline of *Death on the Installment Plan*, where he describes kids running around train stations amid hookers. Naturally, there was no way for us, in this particular film, to evoke the city's underbelly and its denizens!

Did the vignettes on the human comedy that takes place inside the station exist in the script? Or were they fleshed out during the shoot?

They were featured in the book. Some had to be pruned, like the painter's, Monsieur Rouleau. Johnny Depp was going to play the part but couldn't fit it in his schedule. The tone was a little different in the book where the station people wanted the boy to be arrested. John Logan [the screenwriter] made them more, how should I say, "whimsical," though I only like that adjective when it is applied to the Ealing films!

In the film, these vignettes bring to mind [Jacques] Tati's *Playtime* [1967] rather than Ealing comedies.

That's true. *Playtime* was the film that I asked Thelma [Schoonmaker] and the sound editors to study because Tati had found the perfect balance in his dialogue track between what needs to be heard and what doesn't when minor characters are interacting. It inspired me and gave me the courage to attempt something simi-

lar. In our case, this device was justified by the fact that Hugo observes the world from a distance, through his clocks. The other reference for me was *Rear Window* [Alfred Hitchcock, 1954], where you observe the tenants from the point of view of James Stewart, but where you sometimes come closer to some of them, particularly Raymond Burr. Their gestures may look realistic, almost captured by a candid camera, but are nonetheless slightly exaggerated.

The Station Inspector could have jumped out of one of Max Linder's slapstick comedies.

Yes, Max Linder, Harold Lloyd, maybe Keaton. With a touch of... Bill the Butcher [the antagonist played by Daniel Day-Lewis in *Gangs of New York*, Martin Scorsese, 2002]. A Bill the Butcher that would be capable of self-deprecating humor! I wanted the slapstick to be anchored in a certain reality. Hence the idea that he was wounded in the war and came back with a bad leg. Sacha loved that piece of business. We improvised a lot with him.

Is it the case, for instance, when he is dragged along the platform by a departing train, like De Niro was in *New York New York* [Martin Scorsese, 1977]?

It was Sacha's idea, and it gave us a few headaches because it was both costly and dangerous. What we ended up doing is to move the platform, not the train! We really needed this gag after the chase. We needed a sort of exclamation point. The other important element was Blackie, the Doberman, who didn't exist in the book. I

Hugo (Martin Scorsese, 2011)

observed during the costume and make-up tests that a connection was happening between Sacha and Blackie. I also noticed that their faces stood out in the same fashion when they were filmed in 3D. Sacha became aware of it, and he started moving his head like the dog by imitating her moves. She was the one directing him! After two weeks, Blackie had become a star on the set and a full-fledged character. With her deadpan expression, she showed a sort of ironic distance toward her master, but also some compassion: "He is not what he used to be, but I love him as he is." It was sweet, but these huge teeth in 3D can be terrifying, especially for a kid. It took me a month or two to get used to them!

Were you exposed to silent slapstick comedies during your childhood?
I wasn't. Silent films were not visible. The only thing on television were the early sound comedies, Laurel and Hardy, a bit of Harry Langdon and Charlie Chase. [Charles] Chaplin, I only knew through Limelight and Monsieur Verdoux. My father often talked about *The Kid* [1921], his favorite film, but on the small screen it was a mess: grey and scratched images projected at the wrong speed. During my formative years, the fifties, silent cinema was inaccessible. It's only in the seventies, when Chaplin rereleased his films, that I started becoming aware of their artistic qualities. The same thing happened with *Napoleon* [Napoléon, Abel Gance, 1927] and the other films restored by Kevin Brownlow. It made me reconsider the entire history of cinema.

Were the films of Méliès part of these revelations?
No. Méliès' direction was so inventive that I was able to ignore the deterioration of his images. Méliès was revealed to me by the prologue of *Around the World in 80 Days* [Michael Anderson], which I saw when it came out in 1956 on the giant screen of the Rivoli in Todd-AO. The film begins in 1:33 with Edward R. Morrow, the narrator, talking about Jules Verne and trips to the moon. He showed black and white clips of Méliès' film. American audiences had never heard of Méliès, but they laughed and applauded at every showing.

It's not for nothing that the anagram of Méliès is "Smile" in English! Out of the 200 and some films that have survived, how did you come to focus mainly on *A Trip to the Moon* [Le voyage dans la lune, 1902] and *The Kingdom of Fairies* [Le Royaume des fees, 1903]?
I started screening the films about a year before the shoot. You can only do it in small increments or it all blends together. I tried to watch everything, including his historical pieces and his remarkable film about The Dreyfus Affair [1899], which was the first, if I'm not mistaken, to be officially censured. Every Sunday,

Hugo (Martin Scorsese, 2011)

I would gather Dante, Sandy [Powell, costume designer] and Marianne [Bower, archivist] and we would proceed with selecting, first the films, then some of their episodes, and finally specific shots. I ended up choosing The Kingdom of Fairies because there is something very modern about the composition of its images. They seem to have several layers, like these archeological books that allow you to see what a ruined temple may have looked like by lifting a transparent overlay. You could also describe it as an old illustrated manuscript coming to life. Its simplicity is admirable. Thus the idea of using an aquarium in the foreground and throwing live lobsters into it to suggest that we are at the bottom of the ocean! All he had to do was to film through the glass walls of the aquarium. No need for CGI effects! We tried to copy Méliès' costumes as accurately as possible. Our actors were trained to replicate the gestures and movements of his actors. I had planned to recreate the final ballet too, but had to give it up for lack of time and money. What you see in the film is exactly what we shot. It took us only six days. We were well prepared and there was only one scene with a child.

Were you shooting in natural light, like Méliès did in Montreuil?
Naturally. We would shoot until 4:30 PM and then move on to something else. It was a transforming experience for everybody, including our seamstresses and key electricians who found themselves playing their part in the film within the film. To achieve the Oktochrome hues, Bob Richardson timed and re-timed our digital palette over a period of nine months. We tried many different things, even masking the borders of the frame or making them a little darker. The flashbacks with the father were supposed to be in black and white, but I discovered that black and white doesn't have the same impact as color in 3D. We tried different forms of tinting, very much like they did in

the silent era. Digital really came handy. It was somewhat similar to what we had experienced on *The Aviator* [2004] to recreate two-strip Technicolor. Now can you imagine what Méliès could have done if he had had a computer?

And 3D!
He did experiment with it on *The Infernal Cake-walk* [Le cake walk infernal, 1903]. He interfaced two cameras to create two negatives simultaneously. About two minutes of it have survived, which Serge Bromberg restored. For the final gala evening, I didn't hesitate to convert the clips in 3D because Méliès himself would have done it if he had had the opportunity! I also converted the archival footage of World War I.

Over the years, we've often talked about the magic of studio shoots. You experienced it for the first time on *Alice Doesn't Live Here Anymore* [1974], when you were shooting the prologue around a cyclorama at the old Columbia Studio on Gower Street. Did you feel it again on Shepperton's sound stages?
I certainly did. *The Third Man* [Carol Reed, 1949] and so many great British films were shot there, including some of Powell and Pressburger's. I feel the need to connect with the past, with the classic studio cinema. I had felt it strongly on *Alice*. On *Hugo*, it was like entering another universe. Though we had to set up a green screen for the trains, which were painted in postproduction, our sets formed a special world. Each time I'd go there, I'd find the extras already in character, dressed in vintage costumes as they were rehearsing their little vignettes. It was like being transported back in time.

Hugo (Martin Scorsese, 2011)

You had the pleasure of immersing Christopher Lee in it, as Monsieur Labisse, the bookseller.
I had wanted to work with him for ever. I remember that he had warned me years ago: "Never work with children and animals." And here we were, surrounded by kids, cats and dogs! He was actually very good with them. He was quite knowledgeable about silent films. We never stopped talking and sharing stories.

What guided your selection of clips in creating the montage of silent films discovered by Hugo and Isabelle?
We needed images with an iconic value: Douglas Fairbanks, William S. Hart, *The Great Train Robbery* [Siegmund Lubin, 1904], *Intolerance* [*Love's Struggle Throughout the Ages*, D.W. Griffith, 1916]], *Caligari* [Das Cabinet des Dr. Caligari, Robert Wiene, 1920], *Loulou* [Die Büchse der Pandora, Georg Wilhelm Pabst, 1929]... As Norma Desmond would say: "They had faces then!" The choice was quite painful. I wish I could have included the color sequence from *The Wedding March* [Erich von Stroheim, 1928], a clip from *Seventh Heaven* [Frank Borzage, 1927]], etc. It couldn't be the pictures that impacted French filmmakers and cinephiles of the time, though I managed to throw in a shot of Catherine Hessling in Jean Renoir's *Whirlpool of Fate* [La fille de l'eau, 1925]. That's why the montage doesn't include Eisenstein or other Russian greats, for instance. It's an American perspective, and a popular one, that of Brian Selznick's book, but not necessarily mine. I would have included Eisenstein rather than William S. Hart!

However, you did include various French pieces from the period in your music score.
I listened to all the French songs of the era. The two that I selected, "Frou-Frou" and "Marguerite," come from *The Grand Illusion* [La grande illusion, Jean Renoir, 1937]. As to Django Reinhardt, he used to play in balsmusettes at the time. During the production, I found this young man who looked just like him and decided to put him in the band inside the café where James Joyce and Salvador Dali are sitting. Howard Shore was able to integrate the musette and also the ondes Martenot. Erik Satie was perfect for Méliès' magical acts. We also tried some Arthur Honegger, but it was a little too heavy.

Somehow, you managed to kill two birds with the same stone in *Hugo*: celebrating the magic of cinema while making an appeal for the safeguard of its heritage.
This is exactly why I was so attracted to that story!

You have been waging a battle for more than thirty years to preserve our film legacy been. Has it finally been won?

To some extent, yes. They don't call them "old films" anymore, but "classics". There is a market for them now. And audiences demand quality. The classics that I discovered on television were horrible dupes larded with commercials, and as I was watching them, I could hear the neighbors yelling or fighting in the tenements through the window. Later, many of the videocassettes we used to watch were of dubious quality. These images would be totally rejected today. Audiences couldn't even absorb their content. They would move on to something else. There is such a glut of information and imagery now that they tend to stay with what looks best. What is missing most, at least here in America, is a sense of film history. People who work in film today discovered the cinema in a world that was very different from ours. They haven't even experienced the seventies. They have known the blossoming of independent film, but the major studios' production has been progressively restricted to franchise films, to theme-park movies.

As far as the classics are concerned, your Film Foundation seems to have built strong alliances with most of the Hollywood studios.

They all have a program in place now – except Paramount, which is lagging behind as usual. Fox, for instance, is doing beautiful work. Our common projects include *Leave Her to Heaven* [John M. Stahl, 1945], *Drums along the Mohawks* [John Ford, 1939], *The Girl Can't Help It* [Frank Tashlin, 1956] and *The Adventures of Hajji Baba* [Don Weis, 1954], a title that we are keen on but that was met with some jeer and disbelief. Also, we are still looking for the "orphan films". The last one we found is *The Chase* [1946] by Arthur Ripley, a strange, dreamlike kind of movie where flashbacks unfold within flashbacks. And then Gucci gave us the money to restore *Once Upon a Time in America* [Sergio Leone, 1984].

What distinguishes the World Cinema Foundation from the Film Foundation?

Its mission is to restore films from countries that do not have the adequate labs or equipment, such as Indonesia for *After the Curfew* [Usmar Ismail, 1954]. India has the capacities, but too many films. So we decided to restore *Kalpana*, a classic musical by Uday Shankar [1948]. The Foundation's board of directors comprise filmmakers like Ermanno Olmi, Souleymane Cissé, Fatih Akin, Wim Wenders, Bertrand Tavernier, who give us suggestions and help us track down those films' elements. It's a very slow process. We've done about twenty pictures. Among the next ones, there should be both versions of

The Color of Pomegranates [Sayat Nova, 1968] by Parajanov and perhaps *The Mummy* [Al-Mummia, 1969] by Egyptian Shadi Abdel Salam.

Our discovery of cinema unfolded essentially on the big screen, in movie theaters, amid and in tune with audiences. Today, young people consume films at any given time and on all sorts of individual devices, computers, tablets, cellphones, etc. Should we deplore it?

No, no! I screened *It Happened One Night* in a beautiful new print for my daughter and her friends. They adored it. It's a film I had never really related to because I had only seen it in mediocre dupes. I realized for the first time that it was a masterpiece. As Francesca (Scorsese´s daughter) was becoming interested in *The Artist* [Michel Hazanavicius, 2011], I felt I had to put the film in context and help her discover the real silent cinema. We started the program with *Sunrise* [A Song of Two Humans, F.W. Murnau, 1927]. She and her buddies were so enthralled that they started to talk to the screen during the screening: "No! Watch out! Don't climb in the boat!" Next will come *The Crowd* [King Vidor, 1928], *Seventh Heaven*, *Broken Blossoms* [D.W. Griffith, 1919], and maybe *Nosferatu* [Nosferatu, eine Symphonie des Grauens, F.W. Murnau, 1922], *Metropolis* [Fritz Lang, 1927], *The Four Horsemen of the Apocalypse* [Rex Ingram, 1921]. After the silent film we usually take a break, and then I screen a more recent picture for them. I always try to balance it: after a serious film like *Pater Panchali* [Satyajit Ray, 1955], a purely entertaining one like *The Bad Seed* [Mervyn LeRoy, 1956] or *Boy on a Dolphin* [Jean Negulesco, 1957]. Last Saturday, the serious one was *Odd Man Out* [Carol Reed, 1947], which I wanted to show to the d-p of my next film, Rodrigo Prieto, as a reference.

Hugo (Martin Scorsese, 2011)

"STUDY THE OLD MASTERS. ENRICH YOUR PALETTE. EXPAND THE CANVAS"

Excerpts from Martin Scorsese and Michael Henry Wilson (1997). *A Personal Journey with Martin Scorsese through American Movies.* New York: Miramax Books. (pages 15-17, 63-64, 120, 47, 165-166). [The book is a transcription of the documentary of the same title, sponsored by the *British Film Institute* among the initiatives promoted by this institution in 1994 to celebrate the centenary of the birth of cinema. It was presented at the Cannes Festival in 1995 and nominated at the *British Academy Awards*.]

Over the years, I have discovered many obscure films and sometimes these were more inspirational than the prestigious films that received all the attention. I can't really be objective. I can only revisit what has moved or intrigued me. This is a journey inside an imaginary museum, unfortunately one too big for us to enter each room. There is too much to see, too much to remember! So I've chosen to highlight some of the films that colored my dreams, that changed my perceptions, and in some cases even my life. Films that prompted me, for better or for worse, to become a filmmaker myself.

[...]

In the mid-forties, something interesting happened: darker currents seeped into the musical as they had in the Western and the Gangster Film. Even the more conventional musicals hinted at the post-war malaise. On the surface, *My Dream is Yours* [Michael Curtiz, 1949] had all the trappings of a Doris Day vehicle produced on the Warner Bros assembly-line. It seemed to be pure escapist fare. But the comedy had a bitter edge. You saw the performer's personal relationships turning sour and being sacrificed to their careers. [...] The film makes you aware of how difficult, if not impossible, relationships are between creative people. It was a major influence on my own musical, *New York, New York*. I took that tormented romance and made it the very subject of the film.

[...]

I am often asked by younger filmmakers: Why do I need to look at old movies? The only response I can give them is: I still consider myself a student. Yes, I have made a number of pictures in the past twenty years. But the more pictures I make, the more I realize that I really don't know. I'm always looking for something or someone that I can learn from. This is what I tell young filmmakers and film students: Do what painters used to do, and probably still do. Study the old masters. Enrich your palette. Expand the canvas. There's always so much more to learn.

[...]

At the end of the thirties came a really pivotal film, Raoul Walsh's *The Roaring Twenties* [1939]. This chronicle of the Prohibition era was the last great gangster film before the advent of film noir. It read like a twisted Horatio Alger story. The gangster caricatured the American dream. It was the gripping saga of a war hero turned bootlegger and his downfall after the stock market crash. The gangster had become a tragic figure. Walsh even dared to end the film on a semireligious image that evokes a "Pietà". It was actually the inspiration behind one of my student films, *It's Not Just You, Murray* [1964]. And I would like to think that *Goodfellas* [1990] comes out of the extraordinary tradition spawned by *Scarface* [Howard Hawks and Richard Rosson, 1932] and *The Roaring Twenties*.

[...]

So many directors have inspired me over the years. I wouldn't know where to start if I had to name them all: Tod Browning, Fred Zinnemann, Leo McCarey, Henry King, James Whale, Robert Wise, Gregory La Cava, Donald Siegel, Roger Corman, Jean Renoir. We are indebted to them, as we are to any original filmmaker who managed to survive and impose his or her vision in a very competitive profession.

When we talk about personal expression, I'm often reminded of [Elia] Kazan's *America America* [1963], the

A Personal Journey with Martin Scorsese Through American Movies
(Martin Scorsese and Michael Henry Wilson, 1995)
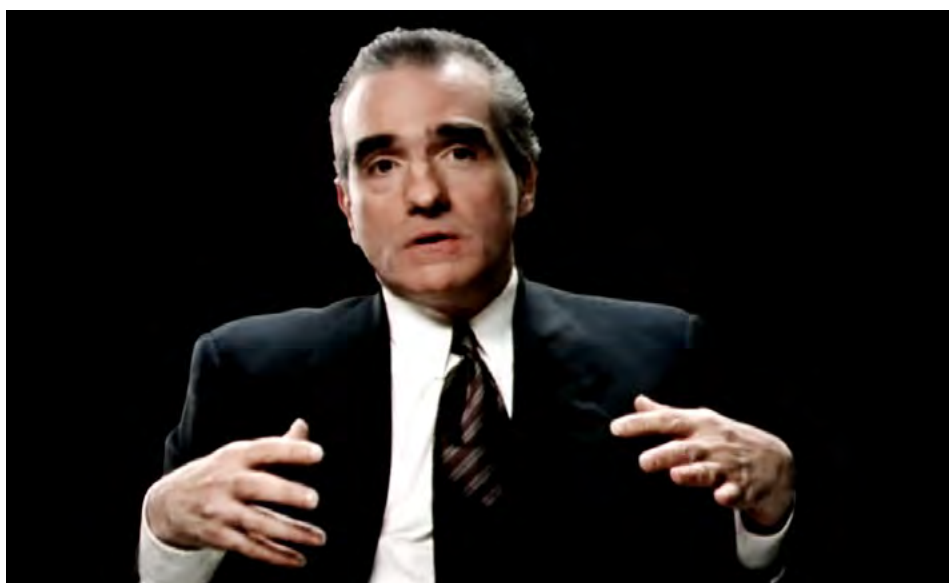
story of his uncle's journey from Anatolia to America, the story of so many immigrants who came to this country from a distant foreign land. I kind of identified with it. I was very moved by it. Actually, I later saw myself making the same journey, not from Anatolia, but rather from my own neighborhood in New York, which was in a sense a very foreign land. My journey took me from that land to moviemaking —which was something unimaginable!

In fact, when I was a little younger, there was another journey I wanted to make: a religious one. I wanted to be a priest. However, I soon realized that my real vocation, my real calling, was the movies. I don't really see a conflict between the church and the movies, the sacred and the profane. Obviously, there are major differences, but I can also see great similarities between a church and a movie house. Both are places for people to come together and share a common experience. I believe there is a spirituality in films, even if it's not one which can supplant faith. I find that over the years many films address themselves to the spiritual side of man's nature, from Griffith's *Intolerance* to John Ford's *The Grapes of Wrath* [1940], to [Alfred] Hitchcock's *Vertigo* [1958], to [Stanley] Kubrick's *2001* [A Space Odyssey, 1968] … and so many more. It is as though movies answered an ancient quest for the common unconscious. They fulfill a spiritual need that people have to share a common memory.

"IT´S MORE THAN PASSION, IT´S AN OBSSESION!"

Excerpts from Michael Henry WILSON (2011). *Scorsese on Scorsese. Paris*: Cahiers du Cinéma. (pages 33, 107, 123, 137, 146, 155, 162, 168, 169, 179, 182-183, 183-184, 184, 196, 198, 213, 247, 248, 264, 265, 270, 274, 284, 285, 292, 297).

BOXCAR BERTHA (1972)
Did you notice all the references to *The Wizard of Oz* [Victor Fleming, 1938]? There's one at every turn of the story! In the opening scene, Barbara Hershey [Boxcar Bertha] has the same hairstyle as Dorothy; in the brothel scene there's this line: "Don't pay attention to the man behind the curtain"

RAGING BULL (1980)
Michael Powell talked me out of it; he thought the character was sufficiently original without any quotations. Again his advice though, I decided on Kazan. At this point, I wasn´t listening anyone anymore; I was acting like a kamikaze…So I tried to please myself. I saw

On the Waterfront [1954] when I was twelve and have never forgotten it. It´s so beautiful, that monologue of Brando's so funny and so sad: "Let's face it, I'm just a bum…"

AFTER HOURS (1985)
I used a succession of different angles and framing that parodied Welles or Hitchcook, and heaps of close-ups that allowed me to stretch out the tension. The idea was that in the editing it would reflect his inner helplessness. For instance, when he calls the police on the telephone, the camera flies into the bedroom as in *Dial M for Murder*.

THE COLOR OF MONEY (1986)
I also had a lot of fun with the 360-degree pan on Paul [Newman], with all those blurred faces whirling by as the camera turns with him. It's as if he were reviewing his whole life at that moment. It's been a long time that I wanted to borrow that shot from Sergio Leone: do you remember the circular pan during the final confrontation in *Once Upon a time in the West* [1968]?

THE LAST TEMPTATION OF CHRIST (1988)
I've always been fascinated by images, representations of Jesus. And I've always wanted to add my contribution to that tradition…I told myself that one way of approaching the New Testament would be a mixture of documentary and cinéma vérité in black and white, as Pasolini had tried to do in *The Gospel According to St. Matthew* [Il vangelo secondo Matteo, 1964]. I saw the film at the end of the 1960s. I was very moved by it, but I thought: "Ok, I can't go down that road now"…I kept wondering: "But how can we renew our vision, find a different approach?"

Where did you get the idea for the intermittent lighting, the ever-changing chiaoscuro?
That goes back to 1983. I had been very impressed by the ending of [Kenji Mizoguchi´s] *Ugetsu Monogatari* [1953], when the hero goes home…If you watch the film closely, you'll notice how the light changes here and there when she moves about the room. That gave me the idea of using the lighting in a dramatic way. It allowed me to direct the audience's attention to a particular part of the body or the face.

The cinematography and lighting that you devised with Nestor Almendros were extremely stylized.
I sometimes used an iris on the lens instead of a spotlight…It's the same iris that Almendros used on [François Truffaut's] *The wild child* – a good old-fashioned diaphragm mounted on the camera the way they did it in the days of silent movies.

GOODFELLAS (1990)

The free-frames in the opening sequence recall your early shot films.

The idea comes from *Jules and Jim* [Jules et Jim, 1962], specially the first three minutes of the film. It comes from Truffaut and Godard's films of the early 1960s. It's a way of breaking up the traditional narrative style...

In terms of the music, you fuse several decades into a rich tapestry of sounds.

I recognized that in *The Public Enemy* [1931]...[William A.] Wellman only used music emanating from the environment. The contrapuntal effect was sometimes very ironic, as when they're waiting for James Cagney at his house and his brother puts on "I'm Forever Blowing Bubbles". Cagney does arrive, but as corpse, and the record continues playing. Why did I end *Goodfellas* with Sid Vicious? It was the same idea.

CAPE FEAR (1991)

Would you say the word subversion applies to *Cape Fear*? Wasn't it an attempt to retread the genre movie?

I didn't want to subvert the genre so much as to stretch it. I wanted to see how far I could go without slackening the suspense, and also to introduce elements that I found more interesting. What makes everything more complicated is that you have responsibilities toward the audience. They expect powerful sensations because that's part of the thriller genre. You can't deny them that, but you can perhaps find a way of getting around it... Memories of such masters of the genre as Hitchcock intimidated me a bit. If the original film [made by J. Lee Thompson in 1962] had been directed by Hitchcock, I'd never have touched it.

THE AGE OF INNOCENCE (1993)

How did you get the idea of using a narrator that isn't a character in the story?

It was *Barry Lyndon* [Stanley Kubrick, 1975], I think, that encouraged me to do that. The voice is that of Edith Wharton herself. I liked the idea of a female voice guiding us and preparing for the downbeat ending.

Unlike the novel, the film opens with a sequence at the opera – just like *Senso* (1954). Was that in homage to [Luchino] Visconti, to the tradition of the great period costume films?

I love *Senso*, it's a very daring film. It's all about opera: the music, the color, and the heroine's passion. Il Trovatore sets the mood from the beginning. I've always liked costume dramas. *The age of innocence* is my homage to that genre, the way *New York, New York* was my homage to the musicals of the 1940s and 1950s. There's Visconti of course. But there's also Max Ophüls' *Letter from an Unknow Woman* [1948], Jacques Tourneur's *Experiment Perilous* [1944], and Vicent Minnelli's *Madame Bovary* [1949]. Two of William Wyler's films were constant points of reference: *Carrie* [1952]... and *The Heiress* [1949]... I was tremendously impressed by *The Heiress*, especially the scene where the father, played by Ralph Richardson, calmly tells his daughter, Olivia de Havilland, that Montgomery Clift could only be interested in her money because she's neither beautiful nor intelligent enough... I've never forgotten the ending either, with de Havilland going up the stairs inside the house, carrying her lamp, while Clift stands outside hammering at the door. It still sends shivers down my spine.

Were you inspired by *The Magnificent Ambersons* [Orson Welles, 1942], especially for the episode of the ball?

We watched it several times. It's a film that's been disfigured [by the cuts and retakes imposed by RKO], and it's hard for me to forget that. The original version was certainly more satisfying. I've never really understood the characters. That's a world I find difficult to identify with. *Citizen Kane* [Orson Welles, 1941] is much closer to my experience, although it's about a multi-millionaire. I understand the camera movements and positions in *Kane*, which were so different form the *invisible* style of directing that had dominated films until then.

The Leopard [Il gattopardo, Luchino Visconti, 1963] is one of your all-time favorite films.

All things considered, I may feel closer to Visconti than to Welles – to *Leopard*, especially. The first time I saw it, when it came out, it was dubbed into English, and I thought the ball sequence was too long. But the film made a lasting impression on me and I learned to enjoy its slow pace, its pictorial sumptuousness, the way Visconti has the actors move in sync with the music, and also the beauty of the character played by Burt Lancaster, the prince who knows that his time is past and he has to make way for a new social class. I showed my copy, the restored three-hour version, to the whole crew of *The age of Innocence*.

CASINO (1995)

The first hour combines [Fritz] Lang and [Sergei M.] Eisenstein, *The Testament of Dr. Mabuse* [Das Testament des Dr. Mabuse, 1933] and *Strike* [Stachka, 1925]. You expose all the mechanisms of that fantastic money machine. You watched a lot of early Soviet films in Las Vegas, didn't you?

Storm Over Asia [Potomok Chingis-Khana, Vsevolod Pudovkin, 1928], *The General Line* [Staroye i novoye, Grigori Aleksandrov, Sergei M. Eisenstein, 1929], *The End of St. Petersburg* [Konets Sankt-Peterburga, Vsevolod

Pudovkin, Mikhail Doller, 1927], *Arsenal* [Aleksandr Dovzhenko, 1929]… For years I've been watching the Russian directors of the 1920s before or during my shoots. I haven't found a better way of getting into a shape. It's pure cinema, and it reminds you of all the possibilities offered by the cinematic language. I love their feeling for cutting and composition…On *Casino*, the two Russians I watched most were Eisenstein and Pudovkin. While I was shooting *Goodfellas*, I recall watching a 16 mm copy of Dziga Vertov's *Man with a Movie Camera* [Chelovek s kino-apparatom, 1929] one Sunday when I was feeling depressed. It galvanized me. After a few minutes, I was impatient to get back to the set the next morning. It certainly helped me to finish the film.

In *A Personal Journey Through American Movies*, we were trying to show how gansterism, from *Scarface* to *The Godfather* [Francis Ford Coppola, 1972], or from *The Roaring Twenties* to *Point Blank* [John Boorman, 1967], has always been a caricature of the American Dream. I believe *Casino* illustrates that very clearly.
Casino certainly contains many echoes of the gagsters films we've discussed over the years, especially the ones we included in our documentary. Those are themes and characters to which I keep coming back. But there's something else that worries me and which *Casino* deals with, indirectly: the tightening grip of big business in every area, whether it's the government or the arts.

KUNDUN (1997)
Seeing you working with these children and nonprofessionals, I can't help thinking of neorealism and its experiences.
I put myself in the right mood by watching some of Vittorio De Sica's films: *The Bicycle Thief* [Ladri di biciclette, 1948], *The Gold of Naples* [L'oro di Napoli, 1954], etc., and also Satyajit Ray's *Pather Panchali* and Chinese films such as *The Horse Thief* [Dao Ma Zei, Zhuangzhuang Tian, Peicheng Pan, 1986], which was actually shot in Tibet…With De Sica, there's a lot of improvisation and an experienced actor, Eduardo De Filippo. Here, it's all about Buddhism and we have a beautifully written screenplay by Melissa Mathison. So it's much more structured. But you may find a touch of De Sica here and there, in an expression on Kunga's face.

GANGS OF NEW YORK (2002)
How did you choreograph the pitched battles?
I describe to him [Vic Armstrong, second-unit director] in minute detail what I would need in the editing. I gave him as a model the Soviet cinema of the twenties and thirties, in particular, some sequences from Desester [Dezertir, 1933], Pudovkin's firt sound film, because I wanted to emulate its energy and stylistic daring. There was also a seg-

ment from *Batteship Potemkin*, notably the sailor's arm that retracts after he breaks the dish crawling with maggots. Besides the Soviet directors, I could name Welles's *Chimes at Midnight* [Campanadas a medianoche, 1965]. I wanted the camera to be in constant movement, always tracking. I also asked him to vary the speed with each take…Yes, changing the speed in the middle of the shot! In the editing, when Thelma [Schoonmaker] and I were putting together our montage, I encouraged her to use the bits and pieces we´d normally discard.

Raoul Walsh seems to have been one of your main cinematic references.
Raoul Walsh and also Tay Garnett with films like *Her Man* [1930] and *Bad Company* [1931]. In the sequence of the boxing match on the barge, we were paying homage to *Gentleman Jim* [Raoul Walsh, 1942]. There was also *The Bowery* [Raoul Walsh, 1933], which I love, especially the first part. We borrowed from that one the fight among the rival brigades of firemen.

THE AVIATOR (2004)
Your expressionist approach to color is also reminiscent of *New York, New York*.
With *New York, New York*, my idea was to shoot with the same equipment and in the same style as directors did en the old days. The actors wore costumes that could have been worn at the time to three-strip Technicolor… Also, the context allowed me to play with color again, and recapture the visual magic that blew me away when I first saw *Duel in the sun* [King Vidor, 1946], *The Adventures of Robin Hood* [The Adventures of Robin Hood, Michael Curtiz, William Keighley, 1948], or Roy Rogers' Westerns in Cinecolor. I wanted to use the range of colors that audience were familiar with in those days. So the scenes that take place before 1935 look like two-strip Technicolor. Green only appears when Katharine Hepburn takes Howard to visit her family in Connecticut. That's when the era of three-strip Technicolor began.

The tempo of the dialogue recalls some of the comedies of the 1930s. How did you train your actors for it?
I took inspiration from the reporters in [Michael Curtiz´s] *Mystery of the Wax Museum* [1933] and, of course, from *His Girl Friday* [Howard Hawks, 1940]… On the other hand I made Cate [Blanchett] watch all of Hepburn's films, from *A Bill of Divorcement* [George Cukor, 1932] to *The Philadelphia Story* [George Cukor, 1940] …I think she's captured the essence of the young Hepburn. That's also true of Kate [Beckinsale] as Ava Garner. To prepare her, I showed her *Mogambo* [John Ford, 1953] and *The Barefoot Contessa* [The Barefoot Contessa, Joseph L. Mankiewicz, 1954]. It wasn't long before "Mogambo" became our password on the set.

THE DEPARTED (2006)

You've chosen an "X" as a recurrent visual motif, just as in…
Yes, it´s my homage to *Scarface*. The motif is appropriate, because, just as in Hawks' film, everyone dies. Sometimes the X is painted on the set; sometimes it´s created by the lighting.

The first director who systematically explored that interplay, the notion that the police and the underworld are mirrors of each other, was Jean-Pierre Melville.
We watched his films, of course: *The Red Cicle* [Le cercle rouge, 1970], *Le Samouraï* [1967], *Second Breath* [Le deuxième souffle, 1966], and especially the one that's essential for me, *Doulos: The Finger Man* [Le doulos, 1962]. The idea of mirrors has haunted me for a long time. I found it in Monahan's script and in everything he told me about Irish cops and gangsters.

THE KEY TO RESERVA (2007)

Let´s talk about *The Key to Reserva*, your ad for Freixenet champagne. It´s both a pastiche and an essay on cinema. How did the project come about?
I locked myself up for a week and a half with the screenwriter, Ted Griffin, looking for an idea that could be treated in less than ten minutes. We first thought of a shoot where everything goes wrong, but to do that successfully you need the timing and genius of someone like Buster Keaton. We fall back on another idea, the discovery of a treasure, such as the lost reel of *Greed* [Erich von Stroheim, 1924]. What would we do, for instance, if we found a Hitchcock project that had remained unproduced? How would we bring it to life? Would there be someone crazy enough to direct it? If so, what would he be seeking? The pleasure that Hitchcock's films have given us in the past, or the pleasure that the master would give us if he made that film today? Why does he want to attempt the impossible?

I was wearing two hats, one as the mad director of the "film within the film" and another one as the director of the film itself… It wasn't easy to re-create an old film that never existed, especially if you have to shoot it with today's technology… We wanted to re-create Hitchcock's films down to their artificiality, whether by pumping up the Technicolor o accentuating the unreality of the green screen. The process was made more complicated by references to half a dozen different pictures, *The Man Who Knew Too Much* [1956] to *Rear Window* [1954] to *North by Northwest* [1959] to *The Birds* [1963].

Isn't that your kind of craziness? Doesn't it reflect on your passion for the cinema?
It's more than passion, it's an obssesion! You know very well what it's all about. We've shared the cinemania for

a long time now! That's where we find that obscure object of desire again. So what is this object? Maybe it's the need to relive the first films we saw, while being aware that we'll never see them in the same way again. To re-experience the moment when we came upon *Citizen Kane*, *The Red Shoes* [Michael Powell, Emeric Pressburger, 1948], *The Leopard*, *Ordet* [Carl Theodor Dreyer, 1955], or *Paisà* [Roberto Rossellini, 1946] – the moment when those films transformed us, transported us to another world.

SHUTTER ISLAND (2010)

Didn't you screen some of the period's great film noirs for your actors?
…I showed Leo [Di Caprio] and Mark [Ruffalo] *Out of the Past* [Jacques Tourneur, 1947] to give them an idea of the mood…I wanted him [Leo] to study Robert Mithcum, and also Dana Andrews in *Laura* [Otto Preminger, 1944]… I´m thinking of that night scene in *Out of the Past* when the couple on the run is kissing in the bungalow, the door is blown open by the wind, and the camera goes out in the darkness. There's no way you can ever match Tourneur's vision, that dreamlike quality, but whenever I see it I feel excited about the cinema as an art form.

***Shutter Island* also has the edginess of Val Lewton's productions, which played with genre expectations while offering poetic journeys into the subconscious. Even Lewton's imagery is perceptible at some moments.**
No doubt about it. The key Lewton films were *I Walked with a Zombie* [Jacques Tourneur, 1943], *Cat People* [Jacques Tourneur, 1942], and *The Seventh Victim* [Mark Robson, 1943], but I like all of them. We screened *Bedlam* [Mark Robson, 1946], too, of course. Although Lewton's screenplay was badly tampered with, *Isle of the Dead* [Mark Robson, 1945] has always impressed me with its sense of pervasive dread. You remember the scene where they shake hands and someone says, "You broke the first rule. No touching!". You may blame the plague on any kind of mythology, but death will get you sooner or later. No matter what you do, you're doomed. That moment captured the essence of what I was trying to achieve on *Shutter Island*.

You worked for a long time with Kent [Jones] on *A Letter to Elia* [2010]. It started as a study of Elia Kazan but became a self-portrait: how his films mirrored your own emotions.
Originally, the idea was to do a three-hour piece mixing film clips and interviews with surviving actors. It took me three years to realize that Michel Ciment and other historians and film critics have already done that incredibly

well. Why try again to analyze his style, his method with actors, or his political struggles? Let's bring it closer to home. How did it start for me? Two pictures did it: *On the Waterfront* and *East of Eden* [1955], which I saw within a year of each other at the age of thirteen or fourteen. How did they affect me? Why did I recognize myself in them? Why did they inspire me to become a filmmaker? They had taken on a life of their own, and that's what Kent and I tried to recapture.

Don't forget that you've got another documentary on the back burner

Oh, yes, I know. The British Cinema documentary goes next. We have to finish it, especially now that I've spent so much time in London and, at the Shepperton Studio: 149 days! Having worked in the place where so many of those classic films were made will be an inspiration… So we'll slowly and surely finish *Hugo*, take a deep breath, and get back to our British Cinema, at least until *Silence* gets started! ∎

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Notes

* The pictures of *Hugo* (Martin Scorsese, 2011) that illustrate this section have been provided by Paramount Home Media Distribution Spain. *L'Atalante* is grateful for the permission to publish them. (Edition note).

1 This quote and others of Scorsese's from *Mis placeres de cinéfilo* have been translated into English from the Spanish text. The text is itself a translation of a French source text, *Mes plaisirs de cinéphile*. (Paris: Cahiers du cinéma, 1998), for which there is no English version. Although Scorsese's original statements were probably made in English and then translated into French for the original text, the original English quotes are not available from any print source.

2 "The hardest part involved choosing the scenes that could definitively illustrate what we were saying. In that, Thelma [Schoonmaker] and Michael [Wilson, the co-author] had a huge job. They chose the scenes and then consulted me. And as I was looking at all these long passages of films to connect them more precisely with what we were saying, at times I would shout: 'Why am I looking at this? I don't understand why…' And they would tell me that this scene illustrated this or that point of the commentary. If I felt that a scene didn't fit in with what I wanted to say, all kinds of questions were raised: Why? Why stray so far from the commentary? Why doesn't it fit with the commentary? Or perhaps the scene is the wrong choice? When we got to this point, we had to find another scene. And to watch the whole film again. To watch *Intolerance* [1916] again takes more than three and a half hours. So the work was done that way, with Michael and Thelma." (Scorsese, 2000: 76-77)

3 "This classification of the directors – smugglers, iconoclasts – was an idea of Michael Wilson's." (Scorsese, 2000: 81)

4 Recovered from ‹http://michaelhenrywilson.com/about›.

Michael Henry Wilson on the set of *In Search of Kundun* (1998), Dharamsala, India / http://michaelhenrywilson.com/

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Born and educated in Paris and now living in Los Angeles, **Michael Henry Wilson** (Bologne sur Seine, 1946) is a writer, director and film historian. Since *A Personal Journey with Martin Scorsese through American Movies*, Wilson has written and directed *À la recherche de Kundun avec Martin Scorsese* (1995), *Clint Eastwood, le franc-tireur* (2007) and *Reconciliation: Mandela's Miracle* (2010). His first participation in a documentary was as the scriptwriter for *Hollywood Mavericks* (1990), produced by Florence Dauman. He is currently working in pre-production on the documentary *Myanmar Year Zero*, and co-writing and co-directing (with Martin Scorsese) a three-part series on classic British cinema. As a fiction screenplay writer he has collaborated regularly with Alan Rudolph, as creative consultant for *The Moderns* (1988), and as co-scriptwriter of the surrealist comedy *Intimate Affairs* (Showtime, 2008), starring and produced by Nick Nolte, as well as *The Last Saturday* and *Baroness*, both of which are works in progress. As an author, he has published the following books: his doctoral thesis *Le Cinéma expressionniste allemand* (Editions du Signe, 1971), *Borzage* (with Henri Agel, Avant-Scène, 1971), *A Personal Journey Through American Movies* (Miramax Books-Cahiers du Cinéma, 1997), *Raoul Walsh ou la saga du continent perdu* (Cinémathèque Française, 2001, which won the French Guild of Film Critics award for best essay on cinema), *Jacques Tourneur ou la magie de la suggestion* (Pompidou Museum, 2003), *Martin Scorsese – Entretiens avec M.H. Wilson* (Pompidou Museum/Cahiers du Cinéma, 2005), and *Clint Eastwood – Entretiens avec M.H. Wilson* (Cahiers du Cinéma, 2007). The last two books have been updated and published in both French and English by Cahiers du Cinéma in 2011 under the titles *Scorsese on Scorsese* and *Eastwood on Eastwood*. In his most recent study dedicated to American film, *A la Porte du Paradis: le cinéma américain en 57 cinéastes, de D.W. Griffith à David Lynch* (scheduled for publication in 2014), Wilson explores the work of 57 directors. More information at http://michaelhenrywilson.com/

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Why do we need to return to film classics?

Javier Alcoriza

_introduction

What is a classic? The question has been so oft repeated that it seems to direct interest on itself rather than on its answer. However, one answer has been that reading the classics —and we should say with even greater conviction, viewing classic films— sharpens our gaze. We should see the classics to improve our visual capacity. This answer focuses on a human faculty rather than on the object to which it is applied, on an action rather than a result. In this way, the classics would become qualified judges of the world we contemplate in books and films. A reader or a viewer of the classics is a witness for the prosecution in the tribunal of taste. Instead of anarchy, whose seductive emblem would be freedom of opinion, the scholar of the classics will advocate for the indecipherable higher laws of Culture, with a capital "C", as with such a perspective the risk of plurality can be safely avoided. To a certain extent, everything that sharpens absorbs the gaze. The breadth of vision will be one of depth rather than horizontal reach of the spirit. We select our classics to make ourselves curiously, not entirely arbitrarily, selective. The classics, if they do exist, belong either to one or to all cultures. Their appeal to our basic humanity disarms all pretensions of individuality. Cultures are at the service of man as both reader and viewer. It is also worth remembering that the reader

The Best Years of Our Lifes (William Wyler, 1946) / Courtesy of Layons Multimedia S.L.

is an ancient figure, while the film viewer is a modern one. The art of reading ages us just as the art of viewing rejuvenates us. Are there such things then as film *classics*? Are we not begging the question by eluding this crucial idea that associates the classics with antiquity? The concept of *modern classics* seems to settle the question when in reality it obscures it. One cannot serve two masters, unless we transfer the meaning of classics from old or ancient to eternal. Consequently, to state that for the classics –whether ancient or modern, literary or cinematographic- time does not pass would be the same as stating that any art worthy of the name breaks free from history or time or, even better, art liberates *us* from time. Determining that such emancipation is fictitious is not as bad as believing that art entails no emancipation at all. If art does not liberate us, then the audience will be the product or victim of its circumstances and will unknowingly thrash around, ecstatically and violently, in a web of infinite preferences that cancel one another out. Indeed, to express an opinion is all we can do, but the mere act of speaking constitutes an exercise of arrogance and presumption that demands justification. An absolute lack of authority in the art world will never be an asset in itself. On the contrary, opinions are expressed, books are read, or films are watched inad-

vertently in an attempt to halt time in their value. Thoreau, as a spectator of the eternal, used to say that the time in which we really improve ourselves is not past, present, or future; and it seems impossible that such improvement would not be associated with our intellectual faculties. Cinema, as the quintessential modern art, would become the testing ground for this evident need for improvement. The test would be that we do not return to the classics but that film classics return to us in a way that is spontaneous and sporadic, but not unintelligible. There is a constellation of moments on screen that enrich our experience. In any event, we effectively return to films like the man who enters the cave to share and enlarge the truth of knowledge. The uncomfortable hierarchy of this image reminds us that it is impossible to attempt to completely democratize the art of filmmaking. Democracy is real in its aspiration to perfect the possibilities of communication, but not in the object being communicated itself. Would not cinema thus be politically at odds with the times we live in? And would it not be possible, and even desirable, out of a strange resistance to the pretentious mermaids of the present day, to speak of classic cinema? ∎

_discussion

1. In every art form, a notion of the classic has ultimately been imposed that equates it with the atemporal or the eternal. In general, what can we understand classic to mean in cinema, one of the youngest art forms of our time?

....

José Antonio Pérez-Bowie

I think we need to overcome the limitations arising from the habitual usage of the *classic cinema* label applied exclusively to a set of films that came out of the Hollywood factory during its golden years, characterised by a narrative based on the predictable mechanisms of certain traditional narrative forms informed by a mode of enunciation that aims for invisibility; a *transparent* story, in short, where the formal apparatus was concealed from viewers captivated by the story. Against this reductionist conception, the classic dimension of cinema could be based on the same premise as the one on which literary classicism is based: the universality and the validity of its messages, capable of connecting with any viewer, regardless of the place and time or the particular circumstances of that viewer. This potential of the message is inseparably linked to the formal apparatus upon which it stands; as the Russian formalists taught us, the content of an artwork is the result of the form's capacity to shock, which is what undoes the automatic nature of our perceptions of everyday reality and makes us delve beneath its surface and discover dimensions there that we were unaware of. This axiom obviously works in cinema although, as in the case of literature, it is temporal distance that consolidates the classic dimension by confirming the contemporary relevance of a film's content and its ability to transcend specific circumstances. Thus, products presented as vanguard often age quickly when the use of formal devices responds not to a need to delve beneath the surface of reality and transcend it but to a mere fascination for novelty. As Oscar Wilde put it: "Nothing is so *dangerous* as *being too* modern; one is apt to grow old-fashioned quite suddenly."

Karen Fiss

As a scholar working between the fields of art, architecture and cinema, I have to admit I have rather little loyalty to the codified internal histories of each discipline. From the perspective of someone engaged in modern and contemporary cultural studies, the notion of a *classic* in any of these fields has very little connection to the *ancients* outside of rather obvious stylistic terms. When the non-temporal or timeless sense of achievement is evoked in discussions of the classics, what is really being anointed is the circumscribed territory of the canon, whose origins of authority reside in Western culture. While I agree that cinemas of the past can be fertile ground or *training fields* as Javier Alcoriza states, I would argue that there are other unsung gems lurking in these shared pasts beyond the confines of the classics or what is typically considered vanguard cinema. I prefer the alternative posed by Javier that movie classics "return to us in a spontaneous and sporadic manner," along the lines of Walter Benjamin's resonant concept of *Jetztzeit* –an interruption of homogenous and empty time from which the past "brings the present into a critical state" (part of this relies on the unlikely scenario of securing funding to preserve the vast quantity of threatened celluloid in film archives internationally).

Patricia Keller

I would like to begin my answer to this first question with a series of theses in the style of Susan Sontag's well-known *Notes on Camp* (1964). For reasons of time and space I will not identify 58 independent theses, as Sontag does, but instead will offer a few propositions here—minor notes—on the theme of the *classic* as it relates to cinema: 1) *Classic* cinema is not *cult* cinema. While a classic may also fall into the category of *cult*, understood as a work that achieves a certain degree of popularity, recognition, and even cultivated and socially acceptable forms of *worship* (as the word *cult* implies) due to its aesthetics or political status, it does not necessarily mark a film as worthy of veneration, like the saints. A *classic* film may be praised by many and even adored by the masses, thus casting it into the realm of *cult*; yet not all cult films can be considered *classic*. I am thinking of two Spanish *cult classics*: Ivan Zulueta's *Arrebato* (1979) and Pedro Almodóvar's *Pepi, Luci, Bom y otras chicas del montón* (1980). 2) *Classics*, in the plural (there is always more than one), can be and often are popular, though this is not universally true. The *classics*, however popular, should never be confused with *the popular*. For classic leans towards a resistance to the constraints of time, a weathering of the very storm of time, as if towards ruins that remain in the landscape of human civilization over time. Popular, on the other hand, in referring to the *populace*, the *people*, the *public*, must always change with the populace, people, or trends (whims?) of the public. For this reason, the criteria for evaluating what constitutes a classic does not hinge on popular taste. At the same time, we should remember that popularity could be —

and often is— a decisive factor in legitimating a film's classic status. 3) *Classic* implies a double movement: backwards and forwards through time. We return to something great erected in and of its own time, in order to measure its continued, and perhaps even persistent relevance. We often determine a work of art, film being no exception, as *classic* through a retrospective glance, looking back at it through the ages and recognising its continued relation to the present time and, in some instances, noting its unparalleled potential for future relevance, for remaining topical—that is, in some sense, its capacity to anticipate the future. Whereas we look back on the classics to evaluate their future orientation, we might say that the popular (picking up on thesis #2) is looked at from the moment of its very emergence, from the contemporary context in which it is born. 4) *Classics* stand the test of time. This is a common phrase often repeated as a way to define classic films. They *speak* to multiple times, generations, and audiences at once. Does this mean that they are *timeless*? What does this mean exactly? For something to be a *classic* means by definition that it is "of its time", that it belongs to and is representative of its own time. This by definition makes the classic work unique to its own time. And while this time cannot necessarily be translated or inserted into another time, nor does it need to be in order to be of interest, or for it to be watchable. What the classic work of art says about its own time will inevitably resonate with future times and perhaps even with those times that we might call the distant past. This points to the idea that classic films are not so much *timeless* (what Hannah Arendt might call a notion of time unbound to the world because bound to a time beyond the world, or the time of the eternal), as much very much of time, or *timely*, as it were. This thesis directly connects to the next. 5) *Classics* are considered *classic* not because they are an endurance *out* of time, which would place them in the realm of the eternal, and thus disintegrated from the world, but rather because they constitute a product that endures *in* time. Classics are not eternal, but—as the Greeks knew all too well—speak to us of immortality. 6) *Classic* films have to do with content as much as form; with meaning as much as with style. *Classic* is about structure. But it always also denotes signification. 7) *Classic* marks the passage of judgement. A work that is *classic* has been judged over a period of time and as a result of this judgement, the work has been established through a set of socially and culturally accepted values. Having been recognized for this value does not deny that it might be subject to further judgement, but does legitimate the film as a work that should be seen. But how does that get determined? In other words, how does this judgement operate? Upon what criteria? This is the question of the canon, of the archive, of the formation and categorisation of knowledges (again, in the plural). 8) *Classic* cinema (as distinct from one or more films or works of art) contributes to the construction of the public realm as well as our access to and manoeuvring within it. Returning briefly to Arendt, the public realm sustains the durability and permanence of the world —that is, it sustains artefacts beyond the natural life cycles of their makers, thus giving other meaning to their lives. The public opens up a question of posterity here. This means that the public realm —the space in which the world appears to us, the space in which we collectively gather, perceive, and experience the world in its worldliness— allows for permanence and connections between generations, connections between temporalities: past, present, future. I am now thinking of William Wyler's *The Best Years of Our Lives* (1946). I am also thinking of Tsai Ming-liang's *Goodbye, Dragon Inn* (2003).

Gonzalo Aguilar

The notion of a classic has not always been the same and much less so in cinema, where the category of classic –perhaps because it is a young art form– has a low density. The classics of cinema need a certain indulgence (although Borges' idea in his essay "The Superstitious Ethics of the Reader" that when we read a classic we tend to consider *all* its aspects as a model, suggests that such indulgence also applies to other arts). It is necessary to overlook certain things and tune in to the frequency that the history of cinema requires: unlike literature, where the classics are considered the *summa* of an endless knowledge, in cinema the first notion of a classic had to do with a mixture of history and aesthetics. The classics were those films which made progress in the aesthetic-technical field of procedures (the close-up, the alternating cut, the use of off-camera, innovations in editing, etc.) and which represented a leap in the historical continuum. But this same idea of a classic, as I said before, has changed. With the predominance of mannerism and post-modernism, the classics started to be defined as those films that expressed a suppressed or silenced point of view and approached the non-visible (expressing more than the new, the alternative or the anomalous). Fassbinder as a recent classic is a good example of this, but a more obvious example is the rise of the figure of Pasolini, if compared to Visconti or Fellini. This second definition of the classics required us to rake through the history of cinema according to new criteria, and suddenly a B-movie like *Cat People* (Jacques Tourneur, 1942) was considered a classic. Thus, in the brief history of cinema, the notion of classic has been transformed.

Hidenori Okada

In principle, I am not interested in the theory of whether *classic in cinema* actually exists. I'd just like to think that the brilliance of every film will shine individually through the ages, although I do not intend to theorize it. The history of cinema is brief in comparison to other artistic disciplines, and yet I believe that there are lasting works whose value will transcend time. However, such durability is not easy: cinema does not only involve watching an object that has been created; it is conditioned by the context and the techniques that enable its reception. For example, viewing a film in the darkness of the theatre equipped with a projector and individual viewing of a DVD are two intrinsically different acts. Consequently, there is a danger that differences in the medium of viewing may result in a qualitative deterioration of the film. The notion of *classic in cinema* may or may not survive depending on the continuity of this system that provides access to an indeterminate number of people to simultaneously contemplate the same work in a theatre.

2. Is it possible to consider the notion of classic as a concept transversally related to cinematic geography and history? Are there classic movies of —and in—every culture?

José Antonio Pérez-Bowie

Considering my answer to the previous question, it is obvious that film classicism is not a quality related to specific historical or geographical contexts. In all the ages of the still brief history of the seventh art and in most countries where its production has been developed, it is feasible to find films considered interesting and moving with stories that have continued and still continue speaking to viewers who are increasingly removed from the time they were filmed and which are also stimulating reflection, unleashing emotions and stirring consciences. As Frank Kermode claims, a classic is a text which "resists its reduction to the moment of the culture that consecrates it" and which can thus be the object of successive interpretations that increase its meaning potential and enrich it as it "offers resistance with its *energeia* against being reduced to the *ergon* of its canonicity as a stable element for reading."

Karen Fiss

It is difficult to generalise or universalise the notion of the *classic* across geographies and histories in terms of *tribunals of taste*. It is obvious of course that within regions with longstanding cinema traditions, canons have been constructed through various means, and in locations lacking *industry*, films have been appropriated, localised, or disidentified with in a manner that constructs different cinematic histories. What is appealing about considering cinema transversally is surpassing the time-worn critical category of national cinema, which establishes parameters around certain film texts at the expense of others. Theories of globalisation espouse the end of the monocultural centre/periphery relation with the emergence of complex cultural flows from multiple centres and peripheries. While contemporary theories of globalisation no longer subscribe to the idea that the processes of globalisation have one possible outcome—colonisation by western monoculture—the flipside is that cinema has become one of the major sites at which the tensions between the local and the global, and the expectations of performing national identity, are enacted. This means that in our global era of mobility, with major productions involving a division of cultural labour that crosses numerous borders, films created in locations in the global South often have to exhibit a *readable* identity in the marketplace, in keeping with a certain logic of multiculturalism and branding.

Patricia Keller

Yes. In the same way that we can say the *classic* is multi-genre, we might also say that it is multi-cultural. In not being specific to any one genre, the logic might follow that the *classic* is not necessarily unique or specific to any one culture either. It is, however, true that some cultures might tend towards being a *cinema culture* more than others and this inevitably has to do with different levels of production, distribution, and consumption. Regarding time period, it seems that while certain national cinemas have experienced periods of producing *classics* (in the US context the cinema of Hollywood in the 40s and 50s might immediately come to mind), they are not unique to any particular time period or geography. Perhaps one of the best examples of this temporal and geographic transversal might be found in Werner Herzog's *Cave of Forgotten Dreams* (2010) which explores how the oldest known cave paintings discovered in southern France appear to have proto-cinematic qualities. The so-called *prehistoric* world, inhabited by beings who made the first known art works, displayed a sense of (if not a desire for) movement through the play of light and shadow, and the multi-dimensionality of surfaces, curves, and textures. Their images came to life through a kind of cinematic mimesis: the synthesis of time, light, and the frame-by-frame movement of the still image.

Gonzalo Aguilar

Yes, there are classic films in every culture, although in certain cultures the indulgence I spoke of before needs to be greater. A classic of the Argentinean cinema is Lucas Demare's *La guerra gaucha* (1942), which any unsuspecting viewer (i.e., any foreigner) may consider, at most, passable. The classic would be a concept both transversal (universal film history) and local (national film histories). In the case of the local classics we are faced with a problem, because a classic, among other things, is a work that is worth rescuing from the past. This was the prevailing criterion in Argentinean cinema and many films were not archived and have even been wiped off the face of the earth. Today, however, this idea of a classic is applied to any work: any film of the past *should* be rescued. Everything, absolutely everything, is of interest (whether aesthetic, sociological, political, testimonial, or historical). And here the idea of a classic once again takes on a political slant: it is not only about what should be preserved, but also about what should be seen and made to be seen (I'm thinking of the pedagogical value of the classics). I believe that, at this point and especially in the peripheral cultures (in terms of film history), it is important to consider a synchronic-retrospective point of view (i.e., not to lose sight of the presentness of the gaze).

Hidenori Okada

The notion of a classic that traverses geography and history deserves to be studied in relation to the fact that films are made in a specific place and time. The history of cinema is presented as something immobile, the selection of which films are to be canonized as classics. This appearance is dangerous, since it links cinema to an excessively rigid way of thinking. At the Pordenone Silent Film Festival held annually in Italy, there was practically no interest in Japanese silent films until the nineties. Yet it is fair to say that the festival enjoys a great reputation. In the 2010 edition, the presentation of the works of the directors Yasujirō Shimazu and Kiyohiko Ushihara, together with those of their colleagues of the Shochiku, Ozu and Naruse studios, had a fantastic reception. The classic can be constantly *rediscovered*, which shows that classicism can also be at the forefront of the cinematic art. The viewer needs to be constantly given opportunities to be made aware of this.

Cave of Forgotten Dreams (Werner Herzog, 2010) / Courtesy of Cameo

3. What movie, and why, could be considered a film classic?

José Antonio Pérez-Bowie

If I adhere to what I've asserted above, it would not be possible to limit myself to just one example; I'd have to mention a series of films belonging to different eras and places, which respond fully to this notion of a classic. As the space available makes such a list unviable, I invite the reader to create it, bringing to his mind those films which, for him, have this ability to excite him, to arouse reflection, to *tell* him new things in each viewing, and which he would be willing to watch as often as he is given the chance. It is obvious that subjective factors would be decisive in this selection, but there is no doubt that it may include films ranging from the silent era to some emergent filmographies of the last few decades, such as Iranian cinema; from movies produced in the golden years of Hollywood to others by European directors of the sixties who established a personal style that questioned the parameters of the so-called *classic narrative*; or from films of faraway cultures, such as the Far East, to the closer and more familiar contributions of Italian neorealism. But if forced to mention just one title, I would choose one that is especially representative of Spanish cinema: *The Spirit of the Beehive* (El espíritu de la colmena, Víctor Erice, 1973). Enough time has gone by to confirm that its ideas continue to ring true and to bring together multiple generations of viewers. Its formal approach, in which ellipsis plays a key role, gives a poetic dimension to the story, in which universal themes like the ones it addresses (solitude, isolation, nostalgia for an irretrievable past, the oppressive atmosphere of a society that has recently emerged from a fratricidal conflict, the world of childhood with all its questions, its fantasies and its capacity to disengage from a stifling environment, etc.) guarantee a multiplicity of readings and the possibility that each viewer may feel that he is being spoken directly from the screen.

Karen Fiss

This is an impossible question for me, as I'm reasonably undisciplined when it comes to having an inner cadre of films. But to acknowledge the link being made in this context of exchange between *wild thought* and aesthetic form, I will call out Ritwik Ghatak's *Bari Theke Paliye* (1958), Jean-Marie Straub and Danièle Huillet's *Not Reconciled* (Nicht versöhnt, 1965), and Chantal Akerman's *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* (1975), for their unique approaches to materialist filmmaking and their provocative interpretations of Brechtian epic theatre. Framing and narrative built from containment and excess, from the interstitial and lack, attain a memorable intensity that point to the presentness of history and time without reifying either.

Patricia Keller

There are no doubt many films that come to mind with this question. For me personally, I immediately think of the psychological force of Hitchcock's work—*Rebecca* (1940), *Notorious* (1946), *Strangers on a Train* (1951), *Rear Window* (1954), *Vertigo* (1958), *North by Northwest* (1959), *Psycho* (1960), *The Birds* (1963). There are countless others. But the film I wish to discuss here is of another sort of *classic* film —one that both was inspired by Hitchcock and that could be considered a *minor film* in the Deleuzian sense of *minor literature*— political, collective, even revolutionary. And one that structurally and symbolically rests on the logic of assemblage. The film I have in mind is Chris Marker's 1962 masterpiece *La Jetée.* Influenced by Hitchcock's *Vertigo* and in turn influencing figures like David Bowie (the man who fell to earth, etc.) and Terry Gilliam (*12 Monkeys*) among numerous other artists and icons. Weaving together multiple mediums (photography, cinema, photoroman), multiple genres (science fiction, experimental film, documentary, drama), and multiple temporalities (the image from the past that haunts the protagonist, war, the post-apocalyptic future, the space and time of dreams and memories), *La Jetée* both is about and consciously performs the idea of cinematic time. It operates structurally through a narrative that transcends any one unified concept of time and aesthetically through its visual presentation, framing a series of repetitions that themselves perform the movement of cinema. Likewise, the film's narrative is as much a story about survival and aftermath as it is about the vitality and death of cinema, about the image as immortal, as something that governs our lives, cropping up and persisting in our field of vision.

A meditation on the construction and artefact of film, the desires produced and enhanced through cinema, the parallels between the film image and memory, and last but not least the experience of viewing, Marker invites us to ask how the past can be edited, replayed, repeated, and thus relived. In sum, *La Jetée* is considered a *classic* not because of any aesthetic achievement of beauty or style, but because it consciously delves into the very *classic* questions of metaphysics, human form and existence, of matter and memory—the connections between mind, body and soul, image, time and death.

Gonzalo Aguilar

There are classics that should be considered in their context, located in a past time: the most classic example of this is *The Birth of a Nation* (D.W. Griffith, 1915), although it is applicable to countless films. They are

the films in which we have to learn to see the innovations they introduced into the language of cinema and are now an integral part of it. Another type of classic are those films that bring us closer to the origin of overarching cultural myths: for example, *Casablanca* (Michael Curtiz, 1942), or the films of Marilyn Monroe or James Dean. They are consolation classics: cinema as pop-international mass culture shines in our own prosthesis-memory. The third category is the one I find the most interesting: those films which pose questions that take us to a limit and which, because of their potency, are open to an infinite number of readings. If I had to choose just one, it would be *Ordet* (Carl T. Dreyer, 1955) because its story raises a timeless question (life after death) and is told in a way that says a lot about cinema as a medium: the body in films is a living dead person.

In the category of films of James Dean or Marilyn, this place would be held by *Dracula* (Tod Browning, 1931) or *Return of the Living Dead* (Dan O'Bannon, 1985). But if Dreyer qualifies for the third category is because it is not a pleasure of consolation (Dracula as a myth established in our memory and sensibility), but an advance towards the experience of resurrection. Rather than consolation, there is uneasiness, and the viewer reaches a limit of culture: in a world bereft of transcendence, the question about what lies beyond death still challenges us.

Hidenori Okada
Because of the reasons described above, I cannot point at one title and say "that film is a classic". To make a choice in a strict sense is impossible.

La Jetée (Chris Marker, 1962)

4. If we have, in a way of speaking, the films that we deserve as an audience, that is to say, in our condition as a community of spectators, could one affirm that the exceptional nature of the classics today is a symptom of a degraded taste?

José Antonio Pérez-Bowie

We must not forget that cinema has been since its origins, and still is, a mass art and that the productions to which the label of classic can be applied are not a very significant percentage. The problem is that the universality of the language of the seventh art and its ability to connect with all kinds of audiences mean that the reach of many of these products do not limit their reach to minority groups of cinephiles but have enjoyed a wide reception. It is obvious that economic factors are increasingly decisive in the plans of the film industry, given that the conquest of markets calls for huge investments in the products (and in their essential advertising), which necessarily contributes to their standardisation to reach the greatest number of viewers possible. This effectively means that the exceptional nature of the classics could be considered a symptom of the degradation of audience tastes; but this is not merely a current problem, since it has accompanied cinema (and all forms of artistic expression) throughout its history, although perhaps not to the extent it does today. An eloquent example of this current degradation is undoubtedly the abundance of remakes: with the pretext of a supposed modernisation, classic titles are victims of vulgarising manipulations in which the intimate link between content and form that drove the original is often destroyed.

Karen Fiss

There are many audiences, but with few exceptions, only one kind of profit-driven market structure that aligns with current neoliberal economic policies. The same monetization of cultural capital extends to the insane copyright issues that block many a historical documentary from being produced or publicly screened. In our age of social media, the hive makes its preferences and opinions known in numerous ways and on multiple platforms. It's a different kind of community of spectators—not one lulled into false consciousness by seamless Hollywood narrative in dark picture palaces—but people in disparate locations and time zones streaming YouTube or bootleg video. These same disparate individuals can potentially be motivated to support alternative cinema by joining together through crowdsourcing websites. I recently interviewed a young Berlin-based filmmaker who funded her last project by raising ten times more money through a crowdfunding site than the stipend she got from a government film foundation.

Patricia Keller

Two problems arise with this question: first, the notion of degraded taste and, second, the concept of community. That the *classic* remains a kind of gold standard throughout different epochs does not necessarily have to be read as testament to the failure or decline in taste, in my opinion. On the contrary, it might very well underscore the notion that tastes have—to some degree and for better or worse—stayed the same. Taking this one step further, I think we could easily say that cinema (arguably like any form of visual art) calls into question notions of "taste," that is, in other words, that cinema functions as a marker—an identifier rather than a stabilizer—of taste. It reveals to us what tastes are valued, which allows us in turn to interrogate the origins, nature, and pertinence of taste, rather than fixing it in a static or inflexible way.

With cinema, we should remember, there is always the possibility not only for collective production, but also for collective viewing. This collective viewing is only in part conditioned by the object viewed—for collective spectatorship also makes possible new ways of viewing the world and ourselves in it. The notion of "community of spectators" brings to mind Jacques Ranciére's concept, articulated in *The Emancipated Spectator* (2011), which has to do with sense, with viewing something (a photograph, a performance, a theatre production, and we could easily extend this to film) and then having a perceptual experience that in turn affects our relation to the world. Spectators enter into a community not by virtue of collective viewing, but through arriving at new modes of sensing, perceiving, and knowing.

Gonzalo Aguilar

I don't think that the question of the classics can be posited within the topic of the degradation: a classic should not be imposed as a canon, but it should be able to resist all adversities. No one would doubt that Homer's *Odyssey* is a classic… but in which forms is it still being read and where is it circulated? Almost all adolescent sagas are based on Homer and on Greek mythology, and Homer must hold his own when a reader moves from *Percy Jackson* to the *original*. What the critic can do is construct reading machines: to show the reason why a film should be watched. And here the notion of a classic is secondary because the main thing is not the work itself, but the readings we build on it.

Hidenori Okada

I have the impression that, little by little, a generation with little historical conscience is gaining strength. There is an increasing number of people who are close to the cinematic world who, at the same time, make films without thinking that cinema has a history. Nowadays it is becoming more common to have a relationship with cinema as a means of personal expression that does not depend on history. In any case, in cinema there is now only the *present*. The films that circulate as merchandise do so in an established commercial system, where the latest relea-

ses are the ones that should receive the most attention. The situation is definitely not favourable for classic cinema, but even so we cannot deduce that there is a decline in the aesthetic sense of the viewer. One of the aspects that worries me is whether modern films will receive the immutable value that the classic works continue to be given. Will *Gravity* (Alfonso Cuarón, 2013) have the same timeless recognition as *2001: A Space Odyssey* (Stanley Kubrick, 1968)? Contemporary films increasingly tend to be treated as objects for immediate consumption, but we need to reactivate a discourse that goes beyond this.

5. In what sense can the idea of the classic compel us to rethink the future instead of the past of the cinema; in other words, to what extent could the idea of the classic, as "wild thought", destroy any pretence of authority founded on the history of the cinema?

José Antonio Pérez-Bowie

The question prompts various reflections. One relates to the possibility that cinema in its still brief history has yet to consolidate a corpus of masterpieces big enough to serve as irrefutable models for future creators. This is what Eric Rohmer must have thought back in 1949 when, in an article published in the journal *Combat* titled "The Classical Age of Cinema", he claimed that "the classical age of cinema is not behind us, but ahead". But I believe we should stop conceiving of the classics along the lines defended by literary tradition through the centuries, as insuperable models worth imitating, and approach them, according to current literary theory, as texts with an inexhaustible capacity to provide meanings that emerge with each reading and make them a constant source of commentary and reflection, as well as serving as a stimulus for creation, to the extent that they allow dialogue, discussion, the refutation or the development of motifs or ideas that appear latent or hinted at in a germinal state. Thus, this idea of the classic as *wild thought* that destroys any pretence of authority, it could be said, although not drastically, is being accomplished in literature, cinema, and other art forms. According to Kermode's idea mentioned above, the classics have ceased to be objects subject to veneration, a solidified *energeia*, to become *ergon*, living organisms susceptible to readings and multiple interpretations by those who establish a dialogue with them. In the specific field of cinema there is thus no point in speaking of the *irrefutable authority* of the great names of film history, of their consideration as insuperable models, but of the ability they still have to provoke reflection, to deepen our understanding of reality and, in a special way, to serve as a stimulus for new creations, for *rewritings*. It is worth recalling here Borges' apparently paradoxical recommendation about the need to examine not so much

the influence of the classic writers on current authors as the influence of current authors on the great authors of the past, and to apply this to the task that so enriches our comprehension of the greatest films in history offered by the analyses of contemporary scholars or the works filmed by subsequent filmmakers inspired by those classics.

Karen Fiss

I still find that I am taken aback when my students report that they have a hard time focusing their attention on many of the films I consider seminal works. They want to be engaged by these films, but complain that they are too *slow*. While cinema may let us *escape time*, I would argue that perhaps one of the ways to value historical films is for exactly the opposite reason – to make us that much more aware of the mediation of our experience in time and space, not only through cinema, but in our daily lives of constant and competing interfaces with technology.

On another note, and to return again to the notion of *Jetztzeit*, mining cinema's histories leave open the possibility for the medium to redeem itself as an agent of memory and change. When organizing the film exhibition *El cine de 1930. Flores azules en un paisaje catastrófico* for the Museo Reina Sofia, which marked the 75th anniversary of Picasso's *Guernica* and the Spanish Civil War, my title deliberately evoked Benjamin's reinterpretation of the romanticist Blaue Blume. Oscillating between the irrational and the ideal, between destruction and redemption, the trope signalled a utopian moment in his critical text whereby fragments have the potential to become legible emblems of a "forgotten future". The film program—which intermingled documentary, newsreel, advertising, animation, industrial, mainstream and experimental film productions—was a historical and conceptual exploration of 1930s cinematic imaginary, while at the same time ac-

knowledged the relevance of this past turbulent decade for today—as a potential means of imagining alternative futures amidst our current social, economic and political struggles.

Patricia Keller

Insofar as classic cinema—like all cinema—is always about replaying (returning to the past) and projection (bringing the past into the present and future through the power of repetition and illumination), it is thus always fundamentally a tension between temporalities. As such, it is always indebted to this dual temporality. We might extend this line of thinking to say that the essentially classic in cinema is therefore also determined by a practice of duration and endurance. Classic cinema operates on the combination of material ephemerality and the non-ephemeral, lasting immateriality of images, the way they persist as images over time in our memory. It might not be a question of authority, but rather of tradition to which the classics might help us turn. They might not dictate the future of cinema, but they undoubtedly have had and will continue to have a hand in shaping that future, of revealing the desires, anxieties, dreams, and realities of the present and future as they are shaped by the past.

Gonzalo Aguilar

The idea of a classic has changed, as has the idea of the history of cinema. When I was a lecturer at the Universidad del Cine in the nineties I still felt sheltered by a diachronic vision of the material. When I talked to them about *Citizen Kane* (Orson Welles, 1941), the students had to go to the video club, look for it, watch it that day and give it a place in their experience. Now in the new century, the film is in the air, on wi-fi, and coexists not only with other films, but with texts, video clips, photos, information on Facebook

or Twitter, etc. The whole history of cinema became synchronic: what, then, would a classic be in that ocean of permanent contemporaneity? A film that offers us a more intense experience? If it were, much of the battle to become a classic would take place online, and the task of web users who support the classics would be to find them a space and a context that would make them more present than the present itself. For the critical word, this would be no small task.

Hidenori Okada

For example, in Japan there was a director called Torajirō Saitō, who was a genius of absurd comedy. Although he worked until the fifties, he is said to have achieved his greatest absurd humour in his first films in the silent era, from the late twenties to the early thirties. As most of his first works no longer exist, the legend of his genius was cut short, but the few works that have been discovered in recent years have shown, one by one, the extraordinary quality of his gags. When watching them it is not unusual to think of them as *old* cinema, with a style of depiction that nowadays is dismissed as excessively free. But with the passage of time, the development of film techniques has not necessarily entailed an evolution in creativity. The cinema of the past can enlighten the present, and this is a very provocative thought when considering the future of cinema. Returning to the classics is always a very effective instrument for measuring our creativity. I don't think our sensibility is going to deteriorate, as there should always be people who understand its true value. However, when we think of the perpetuation of cinema as an industry, there is an increasing tendency towards the simple, towards extolling the *superficial*. My hope is that keener attention will be given to the difference between these two values. ■

_conclusion

Javier Alcoriza

Opening a discussion about the need to return to the classics of cinema brings with it the difficulty of closing it. The question about the need for the classics was, first and foremost, a question about the existence of the classics themselves, about the definition of a classic, and secondly, a question about whether they are necessary; a question about the need for something, as when a critic would claim that a book is worthless unless it is worth a lot, or that if a book is not worth reading twice it is not worth reading once. In a first, perhaps highly superficial but nonetheless indispensable attempt to answer, we can conclude that the classics are those films that we have to watch again or, at least, that we have watched with the indelible feeling that it should not be the only time we watch them. Thus, the classics make a timeless demand for our attention, based on the inclination to consider them *eternal*, even though, or precisely because —as has been highlighted in our discussion— they are deeply rooted in the materiality of the factors that affect their production. Whether we come back to the films or it is them that come back to us, the truth is that the label of classic tends to be applied not so much to a work as to a moment or moments of a work, because of the ability of cinema to transfuse the present of a film's reality with the present of our viewing. Pauline Kael said there are good things in bad films. The demand for the classic label, which might indeed overwhelm us with its echoes of *studia humanitatis*, has been made extraordinarily light because of the way cinema reactivates our faith in artistic languages. "Classic" would be a metaphor for the eternal revealed through the experience of watching certain films. In a manner of speaking, we have moved from the weight of our heritage to a razor's edge. The substance of the classics shrinks under our gaze, and cinema, like any art form that has been alive in the past,

humanizes us in unexpected and wonderful ways. Beneath this "new, as yet unattainable" lightness, there persists the responsibility to know that the world could have been different from what the screens have shown us. When we see the shaken look of James Stewart as George Bailey in *It's a Wonderful Life!* (Frank Capra, 1946), we remember the dual responsibility that we have as viewers, first to suspend and then to recover our disbelief about what we have watched. Emerson said we are "natural believers", but also that he knew that the realities with which he conversed were not the same ones about which he thought. Through cinema we inhabit two worlds, and with the notion of the classic we set our feet once more on the ground after having let them wander among its ghosts. The old comic actor points it out to his convalescent friend in *Limelight* (Charles Chaplin, 1952): "This is the greatest toy ever created... Here lies the secret of all happiness". Finally, once the material of the classic has turned into education for our gaze, if this has been possible, if cinema has made it possible, we must deconstruct the second question and read it in a rhetorical sense as if, indeed,

there was no need to return to the classics of cinema once we recognise them. Why would we need to return to that which naturally forms part of our experience with the worlds of art? The compelling nature of the classics would not make us return, but recognise that we have already been in certain places or times or films where we have had to learn to familiarise ourselves with things that we thought we knew. There is nothing like a classic film to free us of the "baggage of the habitual". These unaccustomed explorers, as the precursors to the domestication of the cinematic culture knew, would also be, along the endless road of exchange between aesthetics and politics, the citizens and viewers of the democracy we want to live in. ∎

Notes

* The introduction and questions in Spanish have been translated into English by Laura Alcoriza and the statements in Spanish by Gonzalo Aguilar, José Antonio Pérez Bowie and Hidenori Okada, as well as the conclusion, have been translated into English by Paula Saiz Hontangas and reviewed by Martin Boyd.

Limelight (Charles Chaplin, 1952) / Courtesy of Savor Ediciones S. L.

Javier Alcoriza (Valencia, 1969) holds a BA in Philosophy and in Art History from the Universitat València, and a PhD in Philosophy from the Universidad de Murcia. In addition to working as a translator and editor of more than thirty works for different Spanish publishers, he is also the author of various books, including *La experiencia política americana. Un ensayo sobre Henry Adams* (Biblioteca Nueva, 2005), *La democracia de la vida: Notas sobre una metáfora ética* (Verbum, 2009), *La patria invisible: Judaísmo y ética de la literatura* (Hebraica Ediciones, 2010), *Educar la mirada. Lecciones sobre la historia del pensamiento* (Psylicom, 2012), *El tigre de Hircania. Ensayos de lectura creativa* (Plaza y Valdés, 2012) and *Látigos de escorpiones. Un ensayo sobre el arte de la interpretación* (forthcoming). He was Professor of Philosophy at the Universitat València from 2009 to 2013, has co-directed two periodicals, *Caracteres literarios* (1997-2005) and *La Torre del Virrey. Revista de estudios culturales* (2005-2009) and has contributed to a wide range of books on cinema, including, *La filosofía y el cine* (Verbum, 2002), *Estudios sobre cine* (Verbum, 2004), *Ingmar Bergman, buscador de perlas* (Morphos, 2008), and *Stanley Cavell, mundos vistos y ciudades de palabras* (Plaza y Valdés, 2010).

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Hidenori Okada (Aichi Prefecture, Japan, 1968) is curator of the National Film Center (NFC) at the National Museum of Modern Art, Tokyo. He is involved at NFC in film preservation, programming, education, archiving of non-film material and exhibitions. Okada has contributed essays to numerous books, mainly in Japanese, on the history of Japanese documentary films and film culture. Since 2007 he has been organizing exhibitions at NFC, including *Madame Kawakita, Her Life and Films*, *Soviet Film Posters in the Silent Era*; *Noriaki Tsuchimoto: The Life of a Documentary Filmmaker*; *Film Actress Kinuyo Tanaka at her Centenary*; *Noburo Ofuji: Pioneer of Japanese Animation*; *Akira Kurosawa at his Centenary*; *Kyoko Kagawa, Film Actress*; *The Art of Film Posters in Japan*; *Nikkatsu 100: A Century of Japanese Cinema*; *Czech Posters for Films*; and *Iconography of Yasujiro Ozu*.

VANISHING
POINTS

EXistenZ describes a future in which game consoles are living organisms
(note that the cable resembles an umbilical cord)

Artificial paradises: the cybernetic utopia in eXistenZ*

Lidia Merás
Translated by Paula Saiz Hontangas

"Options multiply around us.
We live in an almost infantile world where any demand,
any possibility, whether for lifestyles, travel, sexual roles
and identities, can be satisfied instantly"
J. G. Ballard

Introduction

The release of Tron (Steven Lisberger) in 1982 initiated the film trend of virtual reality, a trend that still holds currency three decades later. Disney's foray into this subgenre of science fiction was a box-office disappointment that probably delayed the consolidation of fiction films about cyberspace until the mid-90s, when, together with the spread of Internet, the topic was revitalised. Since Steven Lisberger's film, a considerable number of feature films aimed at mass audiences have taken up the theme of cyberspace, constituting a new movement that included films such as Total Recall (Paul Verhoeven,1990), The Lawnmower Man (Brett Leonard, 1992), Johnny Mnemonic (Robert Longo, 1995), Strange Days (Kathryn Bigelow, 1995), Virtuosity (Leonard, 1995), Open Your Eyes (Abre los ojos, Alejandro Amenábar, 1997), Nirvana (Gabriele Salvatores, 1997), The Thirteenth Floor (Josef Rusnak,

Anachronistic and *low-tech* settings. Gas inserts the illegal bio-port into Pikul at his dilapidated petrol station

1999), eXistenZ (David Cronenberg, 1999) and The Matrix (Andy and Lana Wachowski, 1999), to which should be added the two sequels that complete the trilogy, The Matrix Reloaded (2003) and The Matrix Revolutions (2003)[1]. Most of these films present pessimistic urban visions from which people want to escape through immersion in a virtual realm. The rejection of a world viewed as inhospitable makes it desirable to embrace a customised cybernetic fantasy. Virtual reality is thus depicted as a sort of technological utopia that allows users to free themselves from the boredom of daily life.

The production of futuristic films showed little change in the mid-90s until the appearance of The Matrix and eXistenZ, two films released in the same year which moved away from the established conventions for the recreation of virtual scenarios[2].This article focuses on eXistenZ and its proposal of an alternative way of imagining the future that goes beyond the hackneyed view of previous science fiction films and which earned the Berlin Festival's Silver Bear for "outstanding artistic contribution". The main innovation of eXistenZ was that the recreation was based on a video game aesthetic. Unlike The Matrix, with which it was inevitably compared, Cronenberg's film attracted limited critical attention[3]. It did not generate a sequel, nor has it been hailed as the archetypal virtual scenario, although it does have the added value of positing a positive interpretation of virtual reality, and also of offering a lucid reflection on the role of the artist in contemporary society.

In comparing the scenarios of eXistenZ to those of earlier films, I will analyse the elements that have traditionally characterised virtual scenarios and, at the same time, I will note the innovations included in this film. To this end, I will begin with an outline of the aesthetic and narrative models which have been used to define the cities of the future in films about virtual reality, and then identify the elements that make eXistenZ an original art work that avoids countless clichés.

Rain, neon and darkness

In 1984 William Gibson published Neuromancer, a seminal work of cyberpunk literature. In cinema, this movement had a belated flourishing in the mid-90s with a series of films that reproduced the dystopia—or inverted utopia —characteristic of cyberpunk literature. Late in that decade, the expression cyberpunk was being applied to a wide variety of disciplines. According to Lia M. Hotchkiss, the concept was identified with the hacker universe and, stylistically, took some of its references from film noir, to which it added "the decaying cityscape, rain-slicked streets, electronic music, and wired minds and bodies"(Hotchkiss, 2003: 19).

In film studies it is quite generally agreed that *Blade Runner* (Ridley Scott, 1982) is the main point of reference for depictions of a virtual city —see, for example, Bukatman (1997: 41) or Lacey (2000: 67). Although in narrative terms it could never be classified as cyberpunk because there is no mention of virtual reality in the film, there is no doubt that Ridley Scott's picture has played a key role in the construction of the cybernetic city. Its interesting mixture of genres —film noir and science fiction— and, in particular, its vivid personal style, have greatly influenced this new film movement. In iconographic terms, its importance lies in its depiction of a future of architectural ruins and urban decay. The story is set in the year 2019 in the city of Los Angeles, conceived as an asphyxiating metropolis supersaturated with all manner of visual stimuli. Instead of the sunny US city named in the opening title, the image shown on screen is that of a dark, dimly lit, chrome-surfaced, post-industrial megalopolis, quite different from the hygienic cities of the future depicted in previous science-fiction films. Cloaked at ground level in a dense haze, above which an intermittent drizzle falls, it is hard to recognise the original city of Los Angeles.

The influence of *Blade Runner* would be especially palpable in films made in the late 90sthat explore virtual universes. *Johnny Mnemonic*, *Strange Days*, *Virtuosity*, *Nirvana* or *The Thirteenth Floor* unashamedly imitate the film's setting. Production designer Nigel Phelps would thus note the difficulty of getting away from this image, when he lamented that "Any time a futuristic street is shown at night, washed in rain and neon, the instant pigeon-hole is *Blade Runner*" (Jones,

1995: 30). Consequently, by the late nineties, films about cyberspace had become bogged down in clichéd archetypes, both in visual and in narrative terms[4].

Videogames as a stylistic model

Regardless of their chronology, with the exception of *Cypher* (Natali, 2002) and perhaps *Total Recall* —although its calculated ambiguity precludes any definitive appraisal— cyberpunk films express a more or less explicit rejection of the alterations to reality offered by technology, arguing for controlled use of virtual immersion. Looming over their stories is a shadow of fear that the user of this new form of consumerism may transform an innocent pastime into a refuge that will turn him into a social misfit. In contrast, *eXistenZ* defends its use as a form of escape, even when the virtual world replaces reality.

The film is set in a future where videogame designers are considered artists. The protagonist, Allegra Geller, is a well-known designer whose last work, *eXistenZ*, has achieved for her the Wagnerian dream of creating a total artwork: a videogame so realistic that the virtual is indistinguishable from the real world[5]. In what would be David Cronenberg's second original screenplay, the uniqueness of *eXistenZ* lies in the fact that it posits a new, radically different way of approaching the topic of virtual reality. The film very accurately recreates the appearance of a videogame to the film screen, for which Cronenberg relied on some of his usual collaborators: Carol Spier (production designer), Howard Shore (composer), Peter Suschitzky (director of photography), as well as his sister, costume designer Denise Cronenberg. The gloomy lighting, the stylisation of the colours, the dull costumes, the austerity of the sets, and the unsettling music all contribute to evoking the universe of the video console. The result is an atmosphere that reinforces the feeling of a self-contained world, prompting Steve Keane to question whether the film had really been conceived for the movie theatre at all, as it "works better on the small screen — the natural home of videogames" (Keane, 2002: 154). Cronenberg himself confirmed that they had intentionally tried to replicate the visual style of videogames: "If you want a character to wear a plaid shirt, it takes up a lot of memory, so it's much easier if he has a solid beige shirt" (quoted in Rodney, 1999: 8).

One of the most surprising aspects of the film is the absence of the excessive use of special effects —a hallmark of much science fiction— and an effort, on the contrary, to steer clear of the spectacular (Fisher, 2012: 70). The camera movements, framing and editing also contributed to the replication of a videogame aesthetic. Mark Browning notes the preference in *eXistenZ* for the use of low angle shots —noticeable in the shots of the church or the Chinese restaurant—

which imitates the framing of certain computer games (Browning, 2007: 162). The transitions from one location to another also resemble those of a videogame, simulating the player's passage to the next level of the game (Keane, 2002: 152). The film unhesitatingly breaks other conventions too, such as the sudden interruption of the action when the character of Ted Pikul, overwhelmed by what is happening, calls for a pause that brings him back from the virtual fiction back to the real world (Poirson-Dechonne, 2007: 453)

The way the director came up with the idea for this film undoubtedly contributed to the decision to avoid the repetition of previous models. In the spring of 1995, the Canadian journal Shift asked Cronenberg to interview Salman Rushdie, an author threatened with death by Islamic fundamentalists after being accused of apostasy by the Ayatollah Khomeini for the publication of The Satanic Verses in 1988 (Cronenberg, 1995). After meeting Rushdie, the director had the idea of making a film in which the protagonist, in addition to being a videogame designer, as he had originally thought, would also be in danger for defending his art. This was the inspiration behind the plot of eXistenZ, in which the shy Allegra Geller is attacked by a realist fanatic —opposed to videogames because they alter the world as we know it— in the first public presentation of her new creation. Ted Pikul, an employee with the toy company Antenna Research, which owns the rights to eXistenZ, accompanies her when she flees the scene, and while they try to escape from their persecutors, they connect to the new game to ensure that it has not been damaged in the incident.

Allegra plays with a two-headed creature. The presence of this mutant suggests that the characters may be inside a video game

The avatars of Pikul and Geller are bolder and more sexually active than they are in the real world

The setting of the film is very different from that usually found in futurist projections dealing with the specific theme of virtual reality. Nirvana, *Strange Days*, *The Matrix* and *Johnny Mnemonic* established a clearly defined type of urban setting in which the technological aspects were highlighted. They located the action in crumbling worlds inhabited by computer experts, hackers, brutal law enforcers and ambitious businessmen, amid a motley collection of gigantic TV screens, computers and all kinds of tech gadgets that feed the viewer's imagination of a technologically overwhelming future. In contrast, *eXistenZ* posits a different view of the future, based on the premise that technology is developing in an increasingly biological direction.

A biodegradable future

The setting of eXistenZ is unique in its presentation of virtual reality located outside a big city, completely rejecting a post-apocalyptic future and expressly distancing itself from the traditional cyberpunk scenarios. The story is set in the country to avoid the convention of locating the action in a big megalopolis reminiscent of Blade Runner[6]. It also omits any critique of the brutality of law enforcement agencies, the invasion of privacy or the unbridled consumerism of our times, which are central motifs in earlier science fiction films.

The future depicted in eXistenZ, as opposed to the previous examples, looks a lot like the present. The buildings retain a certain retro quality that could be interpreted as a type of traditional architecture preserved in rural areas, or as the product of an architectural revival. Filmed mainly at night, the buildings in eXistenZ are modest and antiquated: semi-abandoned petrol stations, small-scale factories, isolated cabins in the woods... The oppressive agglomeration of an overpopulated city has given way to a small rural community where technology is integrated into the environment but does not overwhelm the viewer. The farm where strange bugs cultivated in a hatchery are produced and processed, the Chinese restaurant where the special menu features mutant creatures derived from genetically modified reptiles and amphibians, or the hypoallergenic weapons assembled from the waste of these creatures, contribute to the depiction of a disturbing visual universe. However, if there is anything truly alarming about this future it is the complete absence of environmental awareness. The forests and rivers are crawling with the strange mutant creatures, apparently harmless, which reproduce freely with no one seeming to be concerned about their presence. Some of them are the product of genetic engineering geared to human consumption; others simply live in harmony in the new ecosystem. In other words, there is no contrast between the natural and the manmade, as the two have become completely integrated. Significantly, the natural surroundings are depicted as anything but a beautiful Arcadia that can serve as a refuge from technology, as suggested at the end of the original cut of Blade Runner, when Deckard runs away in a car with the cyborg Rachel, heading towards a visibly wooded area. In eXistenZ there is no need for reconciliation with the natural world because the biological and the technological coexist in perfect symbiosis.

High tech industry doesn't operate in big cities but in small towns, where the tasks are distributed in manual factories spread around the countryside and with a limited number of employees. The scene showing workers on their way to their work stations is revealing. The workers act like zombies, forming an orderly line that advances in time and without a word exchanged between colleagues. Inside the factory, their work is repetitive and dull. In this near but temporally unspecified future —the anachronistic locations prevent us from locating it chronologically—the apathetic looks of the characters contrast with their passion for the virtual world. In this quiet world where nothing happens, in a society that has replaced the mechanical with the biodegradable, its inhabitants dedicate their free time to the escapism of games that can transform their existence into an exciting adventure. Everyone prefers to stay home to enjoy his fantasy rather than go out and confront a far from stimulating reality. The appeal of cyberspace is that it offers a freedom that cannot be found in the real world, depicted as a dull place with little room to move. To counteract such a dreary way of life, virtual simulations provide the opportunity to experience an adventure in which the user is the indisputable protagonist.

In eXistenZ, immersion into artificial paradises is a way of coping with a dull existence. A representative example of this is Gas, the character played by Willem Dafoe, who operates a petrol station only (as he puts it) "on the most pathetic level of reality", as once he started playing videogames his life began to have a purpose. In a dialogue that reveals Cronenberg's view of the role of art, Gas is established as a fervent advocate of virtual immersion which, he claims, has given him moments of such intensity that they have changed his life. Against those who seek to restrict the option of exploring new situations and identities, David Cronenberg, through this character, defends the freedom offered by the use of this technology. In a film where the protagonist is a videogame designer elevated to the status of artist, the value given to the creation of fictitious worlds could not be higher. Indeed, eXistenZ is replete with allusions both to the creative process and to the obstacles that every creator faces because of the dogmatism of a few. Allegra Geller, persecuted for her work like Rushdie, reflects in one scene on how "people are programmed to accept so little" whereas the act of creation has endless possibilities.

Cronenberg, whose career has been marred on numerous occasions by censorship —*Crash* (1996) being the best-known example— would undoubtedly agree with his alter ego Allegra[7]. On the subject of his conflicts with censors, he was once asked whether the artist had a moral or social responsibility for his creations. Cronenberg categorically denied such an obligation, a position that would be expressed years later in *eXistenZ*:

> As soon as you talk about social or political responsibility, you´ve amputated the best limbs you´ve got as an artist. You are plugging into a very restrictive system that is going to push and pull and mold you and is going to make your art totally useless and ineffective. (Breskin, 1992).

eXistenZialism and free will

The title of the film pays tribute to existentialism, which postulates a life in which, as Sartre famously described it, "man is condemned to be free", which presupposes decision making without the supervision of a protector God. In ExistenZ the artists of the future are brought down from the privileged position they held traditionally — accentuated in times of historic genius— that required them to be beacons of light upon a new world. In the videogame designed by Geller, the artist is no longer responsible for guiding the audience because, thanks to interactivity, the viewer abandons his passive status and takes part in the action. In this way, the game acquires a more democratic nature in which the player is on the same level as the creator of the videogame[8].

In his adaptation of the William Burroughs novel Naked Lunch (1991), Cronenberg begins the film with Hassan-i Sabbah's quote "Nothing is true, everything is permitted", which the Canadian director interpreted from an existentialist perspective:

> Because death is inevitable, we are free to invent our own reality. We are part of a culture, we are part of an ethical and moral system, but all we have to do is take one step outside it and we see that none of it is absolute. [...] And you can then be free. Free to be unethical, immoral [...]. Ultimately, if you are an existentialist and you don´t believe in God and the judgment after death, then you can do anything you want (Breskin, 1992).

Videogames —often criticised for encouraging pernicious behaviour— are the ideal scenario for Cronenberg's creation in *eXistenZ* of a kind of separate world which, as a kind of testing ground, is free of the usual constraints of society. The behaviour of the players is thus subject to their own judgment. In the film, the goal of the videogame is open; it is not defined because it has not been imposed by its creator, and what makes it interesting is that this goal depends entirely on the activity of the players themselves. Geller warns the novice Pikul that there are no pre-established rules; in other words, "you have to play the game to figure out why you're playing the game". It will be the individual decisions that determine the outcome. Consequently, in the game every player creates his own character, characterised by an accent, a personality and a particular way of dressing. In other words, he creates his own history, but also his own identity[9]. Thus, the insecure Geller is transformed in *eXistenZ* into a voluptuous young woman who always takes the initiative. Her hair becomes curly, like that of many action heroines, and her breasts are bigger, reminding us of the type of audience that most videogames target. Instead of his own harmless appearance, Pikul

Gas kneeling before his goddess, the artist Allegra Geller

will sport a toupee and an open shirt, and begin imitating the gestures of the most stereotypical heroes. In short, in selecting the attributes of their avatar, the characters they create for themselves in the videogame will generally reveal what they want to be. It is of course a free choice, although, obviously, one that is not immune to being coded by the standards of a consumer society. The user of this technology reaffirms his capacity to choose, as this kind of entertainment allows the consumer to select the adventure that he wants to have. The film thus defends the use of virtual reality as escapism taken to its ultimate consequences, even as a substitute for the outside world.

The fact that the characters end up behaving like the violent and sexist characters typical of videogames has led Alexia Bowler to question whether free will really does exist in the videogame (BOWLER, 2007: 110). But Cronenberg is highlighting the apparent contradiction between the freedom offered by virtual reality and the use that the characters make of it, mostly aimed at satisfying reprehensible desires. However, the construction of an identity based on ideologically objectionable archetypes is also a form of freedom if it provides entertainment (FISHER, 2012: 72). In fact, many of the nods made in the film are related to the way we allow ourselves to be seduced by the banality of the products offered by the consumer society, even when we are able to detect their controversial

component. Thus, Geller is aware that the game leads her character into sexual relations with Pikul and recognises this impulse as a "pathetically mechanical attempt to heighten the emotional tension of the next game sequence." In other words, not even the creator is free from the narrative determinism of the plot logic of videogames, the biggest entertainment industry of the not-so-distant future. While acting as a critique of a society where the only freedom we can enjoy is that which has been previously made available to us by the entertainment industry, these jokes do not deny free will, but they do reveal that its field of action is just as limited as it is in the real world.

The perception of virtual reality as a liberating technology is maintained throughout the film. This is evident in the fact that Cronenberg shows little sympathy for the realists, whom he portrays as dangerous religious fundamentalists. Although worshipped by their acolytes, the demiurges he proposes —Allegra Geller or Yevgeni Nourish, the designer of trasCendenZ, a game that all the film's characters seem to be playing in the last scene—adopt a more balanced position towards their audience and thus participate as just another player, without imposing what is or is not socially admissible, in the demonstration of their respective games. The film lacks closure and, rather than proposing the reestablishment of order through the return to the real world, leaves open the possibility

Virtual reality as an escape route from the monotonous real world

of the player deciding on the level of reality (or, more accurately, of fiction) to remain in. As Mathijs puts it: "it is in this sense that eXistenZ is existentialist: in stressing the moral responsibility of the individual, and the impossibility of finding 'greater' knowledge outside oneself" (MATHIJS, 2008: 211).

Conclusions

> "Censors tend to do what only psychotics do:
> they confuse reality with illusion."
> David Cronenberg

Immersion in electronically generated paradises is presented in this film as a revolutionary form of escapism that enables people to experience emotions so intense that they lose interest in the real world. However, this should not be understood as an alienating side effect. The society described in *eXistenZ* denies any possibility of choice. Its inhabitants, who are completely apathetic, have no ability to choose. They live in a safe world, free of worries, where everything is already done for them. They are bored because they lack a will of their own but they see themselves as incapable of changing their situation. The world supported by the *realists* limits the options, the possibility to choose or to develop as an individual. On the other hand, the virtual reality defended by artists enhances the possibility of choice. It is not an opium of the people because it helps the dissatisfied to carry on. On the contrary, virtual reality, as a new means of creation, forces them to make tough decisions, to take risks. And it even goes one step further because in virtual reality even our most questionable acts form part of the choice. The role of the artist as the designer of this technological escape route consists of ensuring that his creations continue to serve individual emancipation rather than the interests that others try to forcibly impose upon us. Art opens possibilities of imagining a free universe, penetrating into our way of understanding the world, questioning it, and inviting us to participate in the decision-making process necessary for change.

In short, if *eXistenZ* defends free will, it is because it aspires to safeguard art, and with it the worlds imagined by the artists. The emulation of a videogame aesthetic in *eXistenZ* is in effect a declaration of intention. Distancing itself from the hackneyed codes of representation of the cyberpunk films, it simultaneously and consciously reinforces the illusory character of the scenarios and events described. In this way it claims for its characters and thus for us, the viewers, the freedom of movement and the creative licence that Salman Rushdie (or, to a lesser extent, Cronenberg himself) has had threatened. Like any director, Cronenberg thus constructs an artificial paradise which, with its express aim to transcend reality, comes up against the resistance of the sanctimonious, those who do not accept that what is valid in fiction does not necessarily have to correspond with what is admissible in the real world.

The ultimate aspiration of the artists of every era is to create a work that absorbs all the perceptions and emotions of the viewer by immersing him in a spectacle that isolates him from the outside world —the "total artwork". The idea that videogames will become works of art some day is, therefore, not so outrageous.

Notes

** The pictures that illustrate this article have been provided voluntarily by the author of the text; it is her responsibility to localize and to ask for the copyright to the owner. (Edition note.)

1 The beginning of the new millennium saw the release of the Hollywood remake of *Open Your Eyes*, *Vanilla Sky* (Cameron Crowe, 2001), as well as *Paycheck* (John Woo, 2003), *Cypher* (Vincenzo Natali, 2003), and, more recently, the sequel to *Tron*, *Tron: Legacy* (Joseph Kosinski, 2010),followed by the new version of *Total Recall*, directed by Len Wiseman.

2 David Lavery compared the two films in Lavery (2001: 150-157).

3 A lack of attention partially rectified by Hotchkiss (2003), Bowler (2007), Poirson-Dechonne (2007), Wilson (2011) and Fisher (2012).

4 On this question see the article by Claudia Springer (1999: 203-218).

5 Richard Wagner (1813-1883) coined the term *gesamtkunstwerk* in his essay *The Artwork of the Future* (Das Kunstwerk der Zukunft, 1849).

6 David Cronenberg expressed his intention to avoid the comparisons with *Blade Runner* in Grünberg (2006: 165) and Rodley (1999:10).

7 In this respect, see *The Crash Controversy* (BARKER, ARTHURS and HARINDRANATH, 2001).

8 "There is the notion," explains Cronenberg, "perhaps antiquated, that an artist is a person with vision who leads his audience into a universe that the receiver cannot control by himself. But if there was real interactivity, and the audience was able to make their own decisions, the game would become something like a democracy and would lose the autocratic character of art, which comes from the tyrannical power of the artist". Quoted by Antonio Weinrichter (RODLEY, 1997: 296).

9 This need to invent oneself has been interpreted by William Beard as a characteristic of the existentialism defended in *eXistenZ* (BEARD, 2006: 430).

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Michel Chion in *Audio-Vision* and a practical approach to a scene from Andrei Tarkovsky's *Nostalghia*

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Audiovisual analysis of the music in relation with the image, within a general framework of cinematographic studies, may not yet have sufficiently explored how music and sound influence the creation of an audiovisual discourse. It is plausible to state that music, when it appears on the screen, when participates in the scene in any of its audiovisual forms, influences, from an ontological point of view, the creation and definition of the filmic diegesis; music has a decisive influence on the creation of the audiovisual discourse from a formal, narrative, poetic, dramatic and psychological point of view, among others.

This is an intuition that is widespread among directors, fans and cinema spectators, and a well-known quote by Francis Ford Coppola sums up this perception of the role of the soundtrack in the overall audiovisual experience: "Sound is the director's best friend because it secretly influences the viewer" (NIETO, 2002: 1).

Indeed, music and image are two structural elements of the audiovisual binomial that touch, encounter, trample, frustrate or even manipulate each other within the general framework of their formal architecture and expressive capacity, although the way in which these relations are established should not necessarily be, as Coppola suggests, secret or mysterious.

It should be possible to establish a theoretical explanation of the role of music and sound within the cinematographic apparatus. In this respect, audiovisual studies of music and soundtracks have proliferated in recent decades, revealing a growing interest in a discipline in which, traditionally, a huge theoretical gap has existed.

Top. Erland Josephson as Domenico. Bottom. Domenico douses himself with petrol after his speech. / Courtesy of Trackmedia

Since the 1990s, the French theorist Michel Chion –researcher, composer of *musique concrète* and intellectual disciple of Pierre Schaeffer– has taken an interest in exploring and attempting to classify this expressive relationship. To Chion's research we could add the work of other scholars, such as Claudia Gorbman, John Mundy and Kathryn Kalinak, in the list of current relevant research within the discipline, although the studies of these researchers could not always be considered an analysis of music from the perspective of a cinematographic aesthetic, which is the approach taken in this article.

Michel Chion's contribution to audiovisual studies is a series of innovative perspectives that he developed in his paradigmatic study *Audio-Vision: Sound on Screen* (1994) [1]. In essence, Chion postulates that music is a creative and transformative platform of diegetic space-time, the freest element of cinema's dramatic resources and audiovisual convention, and the discursive element least conditioned by the need for plausibility which, to some extent, characterises every cinematic production. Music *co-irrigates* and *co-structures* the audiovisual discourse (Chion, 1997: 217-220); "music is presence more than medium" (1997: 192).

Along these lines, this article offers a unique case study of the final sequence in Andrei Tarkovsky's *Nostalghia* (1983), based on the methodological proposal

of the combined analysis of image and soundtrack developed by Michel Chion in *Audio-Vision*.

Tarkovsky's legacy is one of a unique artist; his body of work is small, but what there is of it has awakened considerable and growing interest. In absolute terms, the soundtrack analysed in this article has a notably poetic and dramatic role in the sequence –following the general tone of the film *Nostalghia*, and being a general constant in Tarkovsky's filmography– although quantitatively the presence of the music is very limited. "Theoretically," Tarkovsky wrote, "cinema in its purest form should be able to get along without music" (quoted by Chion, 1997:32).

This context prompts the hypothesis that a few iconic bars of Ludwig Van Beethoven's *Ninth Symphony* –note the visual adjective used here for a piece of music– are central for structuring a filmic discourse based on Tarkovsky's particular perspective; in the sequence of the speech of the insane Domenico, played by Erland Josephson, the music recreates, while at the same time synthesising, a humanist discourse that has been building up over the course of the film, and which the chorus of the *Ode to Joy* leads to its dramatic climax.

Sculpting in time and *Ode to Joy* on a radio cassette player

In formal terms, Andre Tarkovsky's films are characterised by their revelation of a strong personality that makes them unique, complex and personal works in the context of Western cinema. Moreover, in Tarkovsky's work lies the seed of an important theoretical component that he elaborates on in his indispensable book *Sculpting in Time: Reflections on the Cinema* (1986): the cinematic aesthetic principle involving man's development of "the means to *take an impression of time* [...] of reproducing that time on screen as often as he wanted [...]. He acquired a matrix for *actual time*" (Tarkovsky 1986: 62).

Nostalghia, Tarkovsky's sixth and penultimate feature film, was the first he shot outside his native USSR. It started out as a Soviet-Italian coproduction, but the Soviet producer Sovin Film quickly withdrew from the project. Tarkovsky's relationship with the Soviet authorities had become increasingly conflictive since he filmed *Andrei Rublev* (Andrey Rublyov, 1966) and Tarkovsky ultimately opted for personal, political and artistic exile.

The film narrates the feeling of rootlessness suffered by the poet Andrei Gorchakov (performed by the actor Oleg Yankovsky) while he travels through Tuscany tracing the exile steps of Sosnovsky, a late 18th century Russian composer; the context of the work could easily be viewed as an emotional self-portrait of the experience of the film's director himself at the time.

At the end of the film, the apocalyptic character Domenico gives a heartfelt speech: standing on top of the equestrian statue of Marcus Aurelius in Rome's Capitoline, he offers up a beautiful soliloquy before committing suicide. This is the final sequence, the narrative climax of the film: Domenico performs a humanist monologue, douses himself in petrol, tries a couple of times to light a lighter, and finally sparks the flame that will burn him alive. The scene takes place in parallel to the other decisive action of the plot in which Gorchakoy, following Domenico's previous instructions, crosses the pool of the hot springs, in an excellent sequence shot, holding a lit candle in a physical challenge to a kind of existentialism that the character of Erland Josephson had encouraged in him earlier in the film.

An interesting aspect of the scene under study is that it contains an explicit and direct reference to music. In other words, *music* has a dramatic role in the action being narrated, both in a formal terms (music playing on the screen) and on a dramatic level (the character asks for the music to be played). The music is referenced within the action, *music* as an object of the scene, as companion to a liturgy. "And now, music," says Domenico while he prepares to set himself alight.

This musical element is recreated in the filmic diegesis by means of a mechanical reproduction, playing on a radio cassette player; the music therefore initially has the quality of a diegetic element. But this object within the scene gradually crosses the ethereal barrier into non-filmic (non-diegetic) time, while on the screen we watch Domenico's body engulfed by the flames. Music breaks free of its bounds as a narrated element within the action, as an explicit element, to be transformed into a formal element of audiovisual language (a non-diegetic element) when it fills up the sonic space of the scene. Finally, at the end of the sequence, the music once again becomes an object of the scene within the narrated action; it returns to its initial condition of explicit object, of music playing on a radio cassette player, of diegetic music, after mutating between the different possible filmic spaces of the scene.

This self-referential audiovisual consideration of music, of the role of music in the liturgy developed in the scene (and, by extension, in the drama and the ontology of any film), and the evolution –associated with expressivity and its use within the theoretical apparatus– of the position of music in the sonic space of the sequence, moving alternatively from a diegetic state to a non-diegetic state, makes this sequence an optimal example of the added value of the musical element in the theoretical apparatus of audiovisual language.

Top. The scene is full of silent human figures. Bottom. A character in the scene imitates Domenico's movements. / Courtesy of Trackmedia

An experimental analysis of the sequence from *Nostalghia* according to the analytical method described in *Audio-Vision*

In *Audio-Vision*, Chion describes, develops and theorises a model of analysis that attempts to explore the interaction established between soundtrack and image in the audiovisual framework. The analytical method proposed pursues, according to the author, a threefold objective: firstly, to satisfy pure intellectual curiosity; secondly, to find a theoretical position that will allow a more in-depth analysis of audiovisual structures and aesthetic harmony; and thirdly, to establish an anti-obscurantist exercise in the face of one's own perceptions, one of the theoretical pillars of the concept of *audio-vision*: to identify how one sense influences the perception of others, "What do I see of what I hear? What do I hear of what I see?" (CHION, 1994: 192).

The first part of the combined analysis of music and image is the verbal requirement, a contextual and nominal description of the sequence; to describe the

cinematographic shot and its iconic content and, at the same time, to catalogue the most prominent sonic and musical elements.

The second part of the analysis, the observation procedure, is the one I seek to explore in this article. This is perhaps the most theoretical and analytical element of the method due to its experimental nature, and the one where Chion positions himself most against the grain. This procedure includes the *masking method* and *forced marriage*.

The *masking method* involves separate observation of the elements that make up the filmic discourse, masking the sound objects while observing the visual elements, and vice versa. The goal is to break the audiovisual contract established by the filmmaker and to analyse its main elements separately: to perform a process of dismantling, of deconstruction of the synchronism.

This deconstruction can be put into practice using two procedures. The first dismantling serves to analyse the element of the soundtrack, which will be re-

Top. The successive clicks of Domenico's lighter. Bottom. The heavy traffic and crowds are silenced in the sequence. / Courtesy of Trackmedia

ferred to here as *acousmatic listening*[2]; its goal is to analyse the sound object without viewing the sound source from which it emanates. The second dismantling is the procedure that I will refer to as *deaf viewing*,[3] in which the sequence is analysed without the soundtrack. Chion explains that the intention of the *masking method* is to give the researcher "the opportunity to hear the sound as it is, and not as the image transforms it and disguises it; it also lets you see the image as it is and not as sound recreates it" (1994: 187).

1. The masking method

Applying *acousmatic listening* to the final sequence of the film *Nostalghia* reveals the presence of a gentle gale suggestive of an open space; a continuous murmur without allowing the listener to distinguish whether it is a breeze or the background noise typical of any recording. This murmur, located deep in the background, contrasts with the foregrounded sound of Domenico's voice (dubbed by the Italian actor Sergio Fiorentini), whose diction is clear, sweet and rhythmical.

There is a certain evocation of movement. The barking of a dog breaks the crackle of the silence, creating a growing atmospheric tension; at the same time, in the auditory foreground, without reverberation, we hear the successive clicks of a lighter, and a sound that we identify as burning.

An analogue tape sounds faulty, damaged: a technical error is perceived in the attempt to play a piece of music; a sound that proves to be disturbing, phantasmagorical. Suddenly, the tape is fixed and we hear some intelligible music with brass instruments. The spectator probably does not yet recognise the musical fragment playing mechanically in the diegesis. A dog keeps barking violently at a volume very close to that of the music and finally, the score being played can be identified: the famous chorus of Beethoven's *Ninth Symphony* enters the scene. We no longer hear the dog barking, or the continuous background crackling; the chorus of the *Ninth* has filled the whole sonic space of the sequence.

The sound of the sequence ends when the mechanical failure in the playing of the tape is evident once again; the error is clearly perceived. At once the music recovers the sonic space that it occupied previously, and quickly vanishes. The background crackling is heard again and, from the instant that the music is no longer audible, we hear some dreadful, anguished guttural screams that conclude the sequence.

The analysis of the video track through the exercise of *deaf viewing* reveals that the sequence contains some slow tracking shots and detailed, painterly shot compositions. In this respect, of particular note is the tracking shot passing over the scaffolding that su-

rounds the equestrian statue, ending at Domenico's back; the shot captures a panorama of Rome at sunset, evoking a certain lightness of air, and revealing a massive depth of field, surprising the viewer with the sight of heavy traffic on a ring road in the distance.

The overall sensation as we view this shot is that the internal rhythm of the sequence speeds up: in silence, the camera pans more dynamically and swiftly. Moreover, the images are much noisier than they seemed to be when viewing the scene normally.

It is interesting to note that in the *deaf viewing* of the sequence, the human figures that occupy the scene stand out. These figures are not heard in the original sequence and, when viewing the images without their soundtrack, a much fuller and more tumultuous scene is revealed. The same phenomenon of masking takes place with other elements, such as the sight of a strong wind, quite evident in the silent images, but which, like the crowd, is masked under the soundtrack of the original sequence. Also evident is an acceleration of the action and the editing *in crescendo* as the scene draws to its conclusion. This is expressed in the use of frontal tracking shots that are generally used to gradually close a wide shot.

To sum up, through the *masking method* we find a normally noisy image silenced by the soundtrack, and a piece of music that alternates between the different possible positions within the audiovisual theoretical apparatus.

2. *Forced marriage*

Forced marriage is the next stage in the analysis proposed by Chion as part of the observation procedure. It is an experimental and creative process based on changing the music of the sequence while keeping the same video track. This distorts and alters the original relationship between the audiovisual elements and exposes the random relationship that sometimes exists between the two elements within audiovisual language, opening up a space for creativity in the analysis.

Through this creative manipulation of the sequence we are creating a new synchronism; it is a type of analysis close to the moment of artistic genesis, revealing points of image-music synchresis[4] that are created in a non-premeditated way, while other original points disappear.

On combining the video track with the new music –a random segment from the *Cantata BWV 54* composed by Johann Sebastian Bach, chosen because it shares a series of attributes with Beethoven's *Ninth* (both are easily identifiable by the spectator as *classical music*), and at the same time, because of the musical characteristics of the piece, Bach proves a good counterpoint to Beethoven, and when viewing this new combination the sequence seems to undergo a temporal expansion;

Domenico sets himself alight. / Courtesy of Trackmedia

the music –of a slower t*empo* than the original– manipulates and dilates the temporal perception of the sequence. The general expressive quality of the sequence is –with a few differentiated features– similar to the original: an aura of certain solemnity in an action that turns into liturgy.

The main difference with the original sequence is that the manipulated version seems to obviate the dramatic conflict of the character, which is so evident and highlighted with the music of Beethoven. In other words, Bach's music seems to transform the drama positively: we expect someone to put out the fire that burns Domenico, that he will not be mortally wounded; the new music creates the sensation that the conflict will be resolved at any moment with no major consequences. With the *Cantata*, the action narrated in the sequence loses its dramatic effect; it seems that it *could not end badly*. This important reflection on how the music determines the drama, the narration, the explicit elements in the sequence of images, is, we believe, one of the main contributions of the methodology and theoretical perspective of Michael Chion.

In the formal aspect of the synchronism, we find that the collapse of the corpse in flames is not a highlighted point of synchrony as it was in the original; highlighted instead is the collapse of a character watching the scene who imitates Domenico's actions from the square. His fall to the ground, moments after the Domenico's, coincides with the resolution of a harmonic progression. This fact turns the point of verticality between the music –harmonic resolution– and image –the character's collapse– into a point of synchresis that did not exist in the original sequence. Thus, a change in the chosen musical segment could vary this point of synchresis, obviating it or making it even more powerful and underlined.

Anguished guttural screams conclude the sequence. / Courtesy of Trackmedia

In general, the manipulated sequence loses dramatic depth and emphasis, although it is worth noting that passing through the different layers of sound of the diegesis results in an expressive effect similar to the one achieved in Tarkovsky's sequence: the abrupt cut in the music due to a mechanical error produces a sensation of emptiness, of a return to reality, of escape from an artifice produced by the *presence* of the music.

We close this analysis with the following technical consideration: both recordings –Beethoven's *Ninth* and Bach's *Cantata*– have a similar frequency range and are therefore located on similar sonic levels. We believe that this may be why Bach's music does not distort the spatial definition or perception of the diegesis (although it does distort the drama) as would probably happen with a more contemporary production with a greater dynamic of frequencies.

Finally, the considerations observed in the observation procedure (including the *masking method* and *forced marriage*) described and applied in this article, enable us to formulate some answers, when we view the sequence again in its original configuration, to the theoretical questions posed in *Audio-vision*: What do I see of what I hear? What do I hear of what I see?

The ultimate intention of the analysis is to consider the artistic and expressive nature, the added value, of music in the cinematographic image, to develop a reflection on what Chion defines as the audiovisual canvas (1994: 212); in other words, a reflection on the mechanisms that the artist uses to take the audiovisual contract, and its language, to the limit of its expressive and dramatic possibilities. These reflections constitute the core of an analysis of the cinematographic aesthetic which, in relation to the sequence from Tarkovsky's film, is expressed in the gradual transition that the music makes through the different layers of sound in the scene.

Conclusion

The method of combined analysis of image and soundtrack proposed by Michel Chion in *Audio-Vision* allows us to explore the relationship established between the two main elements of the audiovisual in the context of its theoretical apparatus, and how this relationship determines the meaning of the filmic discourse in the final sequence of Andrei Tarkovsky's *Nostalghia*. One of the achievements of Chion's analysis is that it aims to be interdisciplinary rather than relying solely on visual or musicological analysis.

In this respect, the analysis of the added value of music has often proven sterile and fruitless, conditioned by the nature and epistemology of music itself, which is sometimes considered to signify nothing. It is our contention that the fruitless results of research in this area have been a consequence of the failure to propose a validated interdisciplinary methodology of analysis of music in the audiovisual framework; in other words, there is a need to establish a method of a combined analysis of image, sound and music, as it has been demonstrated that adopting a methodology based on musicological studies or cinematographic theory leads inevitably to barren ground (Fraile, 2008: 22). With this in mind, the analytical proposal described in *Audio-Vision* offers a solution to part of this methodological problem.

However, it is important to note that the methodology described by Chion leaves aside elements of analysis that in recent years have taken centre stage in the debate generated around this discipline. One of these would be the concept of the *audiovisualisation* of music (Goodwin, 1993: 50): the view that the reception of music is more than a musical text, which is in itself an audiovisual text. From this perspective, the sociological, ideological and signifying *preload* of the *Ninth Symphony* would also be analysed, along with how this *preloaded* meaning of the music (Mundy, 1999: 5) would condition the audiovisual discourse, contributing even more complexity to the interdisciplinary analysis.

Nevertheless, we believe that an analysis based on this methodology demonstrates that the added and expressive value of the use of music in the sequence filmed by Tarkovsky is contingent on the shifting of the music through the different sonic layers of the scene, alternating between the diegetic and non-diegetic space. The reconstruction with Johann Sebastian Bach's *Cantata* manipulates the temporal and dramatic perception of the original scene slightly, as the conflict is obviated and the narrated action loses dramatic force, although the definition of space is not distorted. With the manipulation of the *Cantata*, new points of synchresis appear while others disappear.

The general considerations we observed in the observation procedure are that the soundtrack (tending towards silence) influences the elaboration of the overall sense of the sequence, as it seems that the image is, by itself, prone to movement and noise. A correspondence is observable between the results obtained and the theoretical proposal put forward by Chion, which pursues the objective of identifying sounds in the vacuum (CHION, 1994: 179): the analysis identifies sound objects that are evoked by the image but not mechanically reproduced for viewing, as well as significations that are not represented explicitly through logocentric language, but which emerge from the audiovisual whole through their appearance on the screen.

For future research it would be useful to alternate between diverse exercises of *forced marriage,* using music of different genres and eras, recorded with different techniques –and the latest technology– to analyse how the image would react to these new manipulations and to be able to make a comparative analysis.

In conclusion, this analysis has confirmed that Beethoven's *Ninth Symphony*, contrasted with Bach's music, fits better in the drama of the scene and conditions it; it stretches the audiovisual canvas to the limit of its expressive capacity –reaffirming several of Chion's theoretical propositions, such as the sometimes arbitrary nature of the image-sound relationship– and creates a narrative climax which, in spite of the powerful and distressing images shown, with the chorus of the *Ode to Joy* resembles a lyrical proclamation of humanism characteristic of the cinematic gaze that Andrei Tarkovsky employed throughout his intense career.

Notes

* The images that illustrate this article have been provided voluntarily by the authors of the text. They are frames (screenshots) from *Nostalghia*. We would like to thank Trackmedia for authorising their reproduction on these pages. (Editor's note).

1 Hereinafter this work is referenced as *Audio-Vision*. Michel Chion's academic interest follows a clear line of study sustained in his previous works, such as *Le son au cinema* (1985), *La musique au cinema* (1999), and completed in *Music in the Cinema* (1995), or *Film, A Sound Art* (2009), among others.

2 The concept of *acousmatic listening* is inherited from Schaeffer's proposition of different types of listening (1998: 159-169), in which the sound source is differentiated from the sound object (1998:49). "The *acousmatic* situation [...] symbolically forbids any relationship with what is visible, touchable or measurable" (1998: 57).

3 Based on the differentiation between sound object and sound source, it is considered that images without music or sound may suggest sounds, blows and rhythms. The term *deaf viewing* prompts a reflection on the concept of *silent film* and on the po-

tentiality of the image; the image is not *silent*, yet the spectator –due to a technical incapacity– becomes *deaf*.

4 The neologism *synchresis* is defined as the point of synthesis of a synchrony, "the spontaneous and irresistible weld produced between a particular auditory phenomenon and visual phenomenon when they occur at the same time [...] independently of any rational logic" (Chion, 1994: 63).

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Before Hollywood? *A Girl's Folly* as a testimony to the Paragon Studio in Fort Lee, New Jersey*

Carmen Guiralt Gomar
Translated by Susana Ruiz-Larrea

It is a well-known fact that the birth of the US film industry had its origins on the East Coast, before Hollywood was founded. What is not so well-known is that the first important studios on the East were located in New Jersey; more specifically —as of 1910— in Fort Lee, a centre that turned into the capital of US cinema for most of the decade that followed.

Film history books invariably overlook this fact, locating the first permanent studios in New York City in the first years of the 20th century before making the leap to Hollywood[1]. As a result, Fort Lee as a pioneering American film centre is completely forgotten. This ignorance is due to several factors. Richard Koszarski (1973: 24), for example, notes one that is especially significant when he points out that traditional film histories effectively erase the 1910s, which are always covered in the same way in these manuals: with the great spectacles of Griffith, Chaplin's short films and other comedy pictures. However, I would argue that the main factor that explains why Fort Lee has been consigned to oblivion is the fact that there is no trace left of its filmmaking past. Paradoxically, all the studios except the first that was built —Champion— have disappeared. And, of course, the same is true of the films, as it is estimated that between 80% and 90% of filmed production in Fort Lee has been lost.

Filmed in 1916 (but released in 1917), *A Girl's Folly* (Maurice Tourneur) is not only one of the few pictures that were filmed in Fort Lee that have been completely preserved, but also has a plot that is ahead of its time in its focus on the filmmaking world and the daily activity at the studio where it was filmed: the Paragon. The film is thus of exceptional value as a historic documentary testimony to the silent films shot

on real locations in New Jersey during the 1910s, in Fort Lee in particular and more specifically at the Paragon Studio. The purpose of this article is to explore this question through *A Girl's Folly*, with a special emphasis on the historical reconstruction of the vanished Paragon, the largest and most advanced film studio in the world in its day and yet completely unknown today. I will conduct this study from the perspective of the internal operation of the studio and the staff that worked in the factory (and appear in the film) and also in relation with the physical arrangement of the studio. For this last aspect, I will compare the images of the Paragon shown in the film with the documentary information provided by the cinema publications of the same period (mainly *Moving Picture World*, *Motography* and *Motion Picture News*). At the same time, as *A Girl's Folly* is an excellent comedy that is sophisticated and significantly ahead of its time both in visual terms and in terms of the surprisingly advanced use of cinematic language, a feature-length film that deserves to be recognized for its own merits, drawing attention to this film is another purpose of this study.

Given the general ignorance about Fort Lee, I will begin with a short explanation of the area and the studios established there, before turning to the Paragon Studio and its representation in *A Girl's Folly*.

Historical notes on Fort Lee

Attempts to raise the value of the Fort Lee area date back to 1935 and have been promoted with slogans such as: "[Fort Lee] was Hollywood when Hollywood was a cow pasture" (quoted by SPEHR in KOSZARSKI, 2004: 3) or "When Hollywood, California, was mostly orange groves, Fort Lee, New Jersey, was a center of American film production[2]." In response to such striking slogans, Paul C. Spehr, in Koszarski's book *Fort Lee: The Film Town*, offers a significant refutation when he asks: "Before Hollywood?" (SPEHR, 2004: 4), going on to explain: "It is not really true that Fort Lee was Hollywood before Hollywood was... Actually, both production centers developed about the same time and for much the same reasons: scenery, light and security".

Indeed, although the area of New Jersey to the west of the Hudson River had been very well known since the days of Edison's Black Maria studio around 1893, Fort Lee was discovered for location shooting by the Kalem Company in 1907, the very same year that Selig Polyscope Co. first moved to California. And while the first permanent studio in Fort Lee, the Champion, was built in 1910, the Selig Studio in Edendale, in Northwest Los Angeles, was completed in 1909. However, there are some significant differences, one of the most important being Fort Lee's dramatically

Top. Figure 1. The Paragon Studio in Fort Lee, N.J. Factory and adjoining laboratory in *A Girl's Folly* (Maurice Tourneur, 1917)
Bottom. Figure 2. Backdrops inside the Paragon Studio

fast development as a filmmaking colony compared to Hollywood's, as just one year after the establishment of the Champion, the French company Eclair set up a studio there, as did another French company, Solax, a year later in 1912. These were quickly followed by the other studios: Willat-Triangle, built in 1914 by Willat Film Manufacturing Co.; Peerless Studio, owned by Peerless Feature Producing Co, completed in mid-1914; Leonia Studio, built by Universal Film Manufacturing Co. in mid-1915; the Paragon Studio, owned by Paragon Films, Inc., which opened its doors at the end of 1915; and the Ideal Studio, built in 1916 by the then independent producer-director Herbert Brenon[3]. Also of relevance is the data compiled by Alexander Walker (1970: 88), who notes that: "By 1913 there were about sixty studios located on the West Coast as against 47 in the East." However, in relation to the studios in California he adds that "many of the operations were small, perhaps one-man affairs. A 'studio' was simply a film-making compound akin to the stockaded camps thrown up by the pioneers on

Figure 3. Outside the Paragon complex with one of the sliding glass panels from the main building folded upwards

Figure 4. One of the biggest innovations of the Paragon: the mobile steel bridge

the trek west". This is another significant difference between the studios in California and those located in Fort Lee, as the latter were fully equipped filmmaking factories with processing labs and facilities boasting the latest technology.

It is nevertheless true that Fort Lee disappeared as quickly as it was established. The factories were built in a short period of time between 1910 and 1916, and by 1918 most had already been abandoned as film production houses. Bad weather conditions battering the East Coast that winter, and particularly thick fogs that made it impossible to keep the facilities heated and illuminated, provoked a mass exodus of filmmakers to the West at the end of 1918. Almost all of them left with the intention of coming back, but hardly any did so[4].

Establishment of Paragon Films, Inc., and launch of the Paragon

The Paragon Studio was built by Jules Brulatour, a pioneering businessman of French ancestry who had become a multimillionaire after establishing himself in 1911 as the main distributor of raw film stock for Eastman Kodak in the industry. This agreement prevented him from getting involved in production, but he was connected with most of the companies in Fort Lee —Universal, and the French companies Solax and Eclair— and he himself was responsible for the construction of Fort Lee's two big studios: Peerless and Paragon.

In mid-1914, Brulatour began secretly producing films under the Peerless Pictures emblem in the studio of the same name, which he owned and using as a sole distribution network World Film Corporation, which is why the facilities came to be known as Peerless-World. Subsequently, on 31st March 1915, he legally established a new corporation, Paragon Films, Inc., and two months later he purchased a big proper-

ty on John Street adjacent to Peerless, where he would build his new factory.

Kevin Brownlow (1979-1980: 50) has suggested that Brulatour promoted the construction of the Paragon to contribute to the career of French filmmaker Maurice Tourneur, who had arrived in the United States in May 1914 to direct the production of Eclair's subsidiary in Fort Lee. However, Brulatour took him under his wing, transferring him to Peerless and then to the Paragon. In fact, Brownlow (1988: 33, 237) describes Brulatour as the most important individual contributor to Tourneur's career in the United States. At the end of 1915, the Eastman Kodak magnate conferred upon him the position of vice-president and general manager of Paragon Films, Inc. and granted complete artistic and creative freedom both to him and to his director colleagues, whose films Tourneur had to supervise. In spite of his short stay in the country, in this period he achieved a similar prestige to that of Griffith and his critical approval would become even greater, especially after his 1918 films *Prunella* and *The Blue Bird*, thanks to his association with US cinema's experimental forefront. According to Koszarski (2004: 242), at this time "his reputation as the screen's most sensitive artist was at its height. Not even D.W. Griffith was considered his equal in terms of photographic effects, thematic 'delicacy' and overall incorporation of symbolism, then a highly regarded artistic virtue."

Another aspect that should be taken into account is the inherently French atmosphere that predominated at the Paragon. This was the same atmosphere that reigned at Peerless, and there is clear evidence that because of Brulatour the whole Fort Lee area had strong French roots. But it is surprising that it was intentionally transferred by Brulatour and Tourneur to the new corporation. Thus, on 6th November 1915, before the factory began truly operating, Tourneur

Figure 5. Another of the factory's innovations: the revolving stages that were activated with levers fixed in the ground
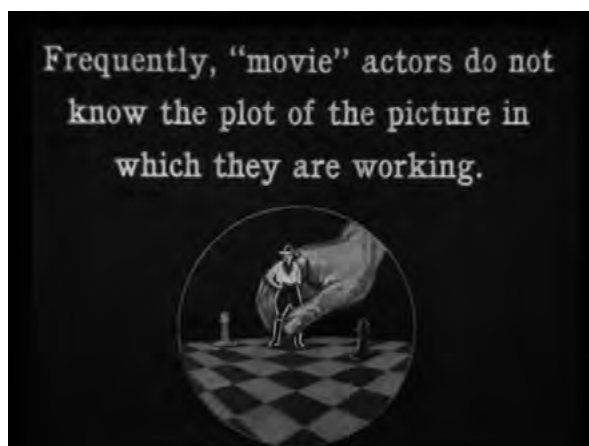

Figure 6. Artistic title from the film taking credit away from the actors

declared to the press: "We have already contracted for the best French directors in America" (*MOTOGRAPHY*, 1915: 948). Actually, as happened with Tourneur, the contracts of Émile Chautard and Albert Capellani, the most successful French directors at Peerless, were immediately transferred to the Paragon. In fact, there were very few American producers working there — Frank Crane— and French was the lingua franca in the studios.

A Girl's Folly: Plot and preserved copies

The plot is simple. Mary Baker (Doris Kenyon) lives in the countryside of New Jersey with her widowed mother (Jane Adair) and has a persistent suitor in Johnny Applebloom (Chester Barnett), but she is full of dreams and romantic longings and desires to run away. After this initial presentation, the action moves to the Paragon, where the whole apparatus involved in filmmaking production begins to be documented. When the film crew moves to the countryside of New Jersey to film the location shots for a western, the two plots intersect. Mary lets herself be seduced by the movies and by the idol of the day, Kenneth Driscoll (Robert Warwick), and when the company returns to the Paragon, she follows them. Aided by Driscoll, she is proposed for the role of an ingénue, but she gives a terrible screen test that has her packing for home. However, mesmerised by celluloid, she ultimately decides to stay and to become Driscoll's protégée. He sets her up in a luxurious apartment and organises a birthday party for her. Mary's mother appears during the celebration and instead of telling her off for her behaviour (she herself is a little drunk) she gives her various presents from her friends at home, including a heart-shaped card from her old suitor, Applebloom. At this point, Mary and Driscoll realise that their union is a mis-

take. She returns to the countryside and meets Johnny, who has reconciled with his previous lover, actress Vivian Carleton (June Elvidge).

A Girl's Folly reappeared in 1972, when it was donated to The American Film Institute (AFI) by the private collector L. P. Kirkland from San Diego, in California. Preserved since then in the United States Library of Congress (AFI/Kirkland Collection), the material consisted of a positive copy on 16mm film, including the five original reels of the picture, but edited onto one reel, in black and white and 1,682 feet long (the copy came from a re-release of the film issued by Essex Films). From this 16mm source the Library created a new 35mm negative, on five reels, 4,148 feet long in black and white. And from this a new positive copy was made with the same specifications. In the Library there is also a complete copy on VHS that is 66 minutes long.

Although the film was marketed unabridged on VHS, today the only available version is a shortened 30-minute version included on the DVD *Before Hollywood There Was Fort Lee, N.J. (Early Moviemaking in New Jersey)*, which was restored by David Shepard in 1995 through Film Preservation Associates, Inc. / Blackhawk Films Collection. Without a doubt, its plot made it a strong candidate for the DVD, and this might also explain its reduction to 30 minutes, since the DVD version leaves out precisely every detail not closely related to filmmaking production[5].

For my analysis of the film I have studied both versions, the one shortened to 30 minutes on the DVD and a full-length VHS version from Nostalgia Family Video (1996)[6]. However, my commentary on the film here focuses on the shortened version, as its content is limited exclusively to the world of filmmaking. The images included with this article are also taken from the shortened version.

The Paragon through *A Girl's Folly*

The Paragon was opened, although still unfinished, on 1ˢᵗ December 1915[7]. It was one of the last big studios in Fort Lee and the largest and most technologically advanced filmmaking factory of its day (*MOTOGRAPHY*, 1917: 675). It cost almost a million dollars and Brulatour ensured that it was designed according to the latest architectural ideas for filmmaking studios.

It consisted of a main building and a laboratory. According to *Moving Picture World* (1916d: 1837), it was a huge square building, with external dimensions of 200 by 200 feet and a total area of approximately 20 000 square feet. After the opening sequence showing Mary Baker in the countryside of New Jersey, the film on the DVD begins with a shot of the outside of the Paragon: in the background, on the right, is the printing plant, while on the left is the main building [Figure 1]. The image shows the rectangular shape of the latter, made entirely of glass and with a gabled roof. The reports of the time add that it measured 75 feet from the peak of the roof to the studio floor (*MOVING PICTURE WORLD*, 1916d: 1837).

Immediately after this, the action moves inside. From a high-angle shot, the camera shows several backdrops made of walls without roofs and we can see several movies being filmed while the props people carry heavy objects across the sets [Figure 2]. The film is constantly peppered with Tourneur's nods to the filmmaking world and here we find the first, as the backdrops shown evoke the multiple labyrinthine, roofless rooms of the cells in another Tourneur movie, his much more famous *Alias Jimmy Valentine* (1915).

We come back outside and a pan to the right shows another movie being filmed outside the studio [Figure 3]. The writings of the period report that the glass walls of the Paragon were composed of sliding panels on the sides as well as on the ends, which allowed outdoor scenes to be filmed from inside, as well as the extension of set constructions beyond the limits of the building (*MOVING PICTURE WORLD*, 1916d: 1837). This is precisely what can be distinguished in this shot, where one of the shutters of these panels is folded upwards [Figure 3].

The camera stops and an individual shot shows one of the innovations most oft-vaunted by the press of the era as characteristic of the Paragon (*MOVING PICTURE WORLD*, 1916d: 1837): a mobile steel bridge that could move right through the inside of the structure and facilitate all kinds of camera movements, which in this scene has been moved outside the factory [Figure 4][8].

The action moves back inside again, and we see Kenneth Driscoll in his dressing room, thereby revealing another significant part of the studio: the dressing rooms of the stars. On this point, Robert Warwick,

Top. Figure 7. Another artistic title from the film where the actors are made to resemble chess pieces that the director moves as he wishes
Bottom. Figure 8. The spraying chamber inside the Paragon's adjoining laboratory, the Brulatour Building

who plays the part of Driscoll, declared at the premiere of the movie: "My friends will be interested in knowing that the dressing room in which I appear in *A Girl's Folly* is really the dressing room that I used while making up for this picture and a number of others" (*THE WORLD FILM HERALD*, 1917). From this point the narration makes use of rapid cross-cutting to move continuously from Driscoll's dressing room to the set where the western is to be filmed, while introducing constant notes of humour and tributes to the filmmaking world. For instance, Driscoll smokes compulsively in his dressing room next to a sign that reads: "Smoking Strictly Prohibited". And when he goes out to the set, now fully dressed, we notice that he is dressed exactly the same way as silent film star William S. Hart's cowboy hero.

On the set the director orders "Set up the duchess bedroom" and the backdrops are put up quickly before the spectator's eyes on another of the Paragon's most outstanding innovations: one of its revolving stages (*MOVING PICTURE WORLD*, 1916d: 1837). Clarence

Brown, who would become one of the most respected directors in Hollywood, who worked as a director's assistant, set designer and second unit director for Tourneur at that time, declared in an unpublished interview with Kevin Brownlow (1965: 26): "When we were in Fort Lee in 1915 we built a studio called The Paragon studio —Brulatour´s money— we were shooting at Peerless studio, then we built the Paragon about a mile and a mile and a half away and the Paragon Laboratory. We built two revolving stages two turntables on the studio floor, so we would put a set up on this turntable and as the sun came across the zenith [...] we turned our set to keep the same shadows all the way around." In *A Girl's Folly* this is made evident when we see the director in the foreground, motionless and with his back to us, while the whole background moves to the right. We even discover how these revolving stages moved thanks to the film, as in the image we can see the technicians pulling some levers fixed into the floor [Figure 5].

Seasoned with a tone of extreme comedy, we witness a rehearsal, the filming of a movie within the movie, and still photographs being taken for promotional purposes.

Another unquestionably brilliant feature of *A Girl's Folly* is its artistic titles, as it is in these that the satirical aspect of the production is made most evident. For example, the rehearsal for the western starts with a title that reads: "Frequently, "movie" actors do not know the plot of the picture in which they are working." And here the actors, like veritable puppets, are placed on a chessboard to resemble pieces that the director moves as he wishes [Figure 6]. Based on an original story by Frances Marion and Tourneur, and with a script written by both, these titles, however, clearly reflect the French director's point of view of the world of filmmaking and stardom. Thus, when

Figure 9. The editing room inside the Paragon's adjoining laboratory, the Brulatour Building

the director tells "the girl" (Leatrice Joy) to come on-camera, the corresponding caption appears [Figure 7] and "the girl", in the action, obeys, and so on. Apart from these titles, Tourneur repeatedly satirises and mocks the stars of the screen and the phenomenon of "movie fans", which is constantly portrayed as absurd. Another example: we see a photo of the screen idol Driscoll being signed with impeccable handwriting... by his black servant.

One of the most interesting parts of the film is when several members of the Paragon go to the adjoining laboratory on Jane Street, the "Brulatour Building", to watch Mary's screen test.

According to *Moving Picture World* (1916d: 1837) this was the largest printing plant in the country, with a capacity of two million feet of film a week and half a dozen 75-foot projection rooms. And it is in one of these very rooms where Mary's screen test is shown. To get there, the characters first pass through what was known as another of the most remarkable areas in the compound: "the spraying chamber, 150 feet long, where many reels of film can be washed at the same time through a device that travels up and down the room spraying the film with a fine water-mist" (*Moving Picture World*, 1916d: 1837) [Figure 8]. After this they cross an editing room with a multitude of female workers in white uniforms, sitting at tables cutting and editing strips of film [Figure 9].

The final sequence of the film on the DVD introduces another significant section of the studio: the Paragon's canteen, with the main characters and a crowd of extras in a variety of costumes. In this regard, the advertising material published at the time by the distributor World Film Corporation asserted that "[t]he lunch hour scene in *A Girl's Folly* is so very realistic because the scene was taken at the lunch hour when all the actors at the studio were participating in the noon day meal. No special poses were made for this picture —outside of the acting done by the stars. Consequently the lunch room scene is an actual reproduction of the actual happenings every noon in the studio." (*The World Film Herald*, 1917).

As I suggested at the beginning of this article, *A Girl's Folly* is of interest as a visual historical document not only of the now vanished Paragon, but also of the staff that worked in the factory, as Tourneur included several crew members in the cast, and he himself made a brief appearance in the film with a very young Josef von Stemberg [Figure 10]. The most outstanding cameo is that of the latter [Figure 11], who plays a key role in the film as the cameraman, and appears because he was working at the studio as Émile Chautard's assistant at that time. We also find Chautard playing a small part in the western in spite

Figure 10. Maurice Tourneur with Josef von Sternberg in a scene from *A Girl´s Folly*

of his unmistakeable appearance with his long beard and despite the fact that some authors erroneously identify him as the director of the film within the film (WALDMAN, 2001: 53-54); Leatrice Joy, who was an unknown extra at the time, actually plays that part in the film. Finally, Paolo Cherchi Usai (1988: 475) mentions the presence of Ben Carré, Tourneur's artistic director, although he doesn't identify him specifically. It is also possible that other personalities of the Paragon appeared in the final scene of the DVD version showing the studio canteen.

Conclusion

"This picture ought to give hundreds of thousands of film fans a perfectly correct idea of what a movie studio looks like and the way that a picture is taken" (*The World Film Herald*, 1917), said Tourneur in the publicity released to launch the film. For this reason I agree with Koszarski (2004: 235) that *A Girl's Folly* is a real tribute by Tourneur to the Paragon Studio and to the creative energy that existed there, as the production constantly reveals the relaxed atmosphere that reigned at the Paragon and the joy that characterised the years that Tourneur and his team spent at the studio (life would soon become much gloomier for the filmmaker, especially after his move to Hollywood at the end of 1918). Indeed, the film, whose plot is incredibly thin, seems no more than an excuse to immortalise the filmmaking process, the factory and the corporation's workers on celluloid. Despite being a comedy with a fictional storyline, *A Girl's Folly* clearly has the look of a documentary in this respect. Moreover, in the film Tourneur makes an effort to capture every section and architectural innovation of the Paragon: the main building, the laboratory (the spraying chamber, editing room and projection room), the backdrops, the sliding panels outside the main building, the mobile steel bridge, the dressing rooms, the revolving stages and the canteen.

By comparing the filmic material of *A Girl's Folly* with the documentary information provided by the specialist journals of the era, I believe that with this article I have presented as complete an overview as possible of the now gone and forgotten Paragon factory in Fort Lee, which at the time it opened was the largest and most modern filmmaking studio in the world. I have conducted this study with close attention to aspects related to both the physical appearance of the complex —dimensions, structure, building innovations and sections— and its internal operations, its daily activity and the staff working for the studio. At the same time, I hope I have contributed to the historical reconstruction of the Fort Lee area and the filmmaking studios built there between 1910 and 1916, as well as arousing the interest of future researchers in this pioneering US production centre.

I also hope I have shed some light on the film *A Girl's Folly* itself. Apart from its value as an accurate and little-known historical testimony to the Paragon and location shooting in New Jersey during the 1910s, it is a comedy full of wit that reveals a remarkable maturity for its time: the gags are subtle and sophisticated; the artistic titles, carefully designed, stand out for their satirical bent and even meta-filmic mischievousness; the narration is agile and fluid; numerous scenes use cross-cutting; and the camera moves quite frequently. And, of course, the film also exhibits the usual cinematographic excellence of its director, Maurice Tourneur: depth of focus photography, simultaneous actions at all levels of spatial depth that make up the shot, improved dark foreground designs with geometric reframing structures, silhouette compositions and a proliferation of mirrors with the purpose of expanding the spatial areas represented; and many other distinctive features.

Finally, although Chaplin´s short films *A Film Johnny* (George Nichols, 1914) and *Behind The Screen* (Charles Chaplin, 1916) pre-date it, *A Girl's Folly* is one of the first known feature-length examples of meta-cinema, where the cinema talks about itself and reflects on its own filmmaking processes, i.e., the "film within the film". Of course, there may have been contemporaneous or earlier feature films that include this same metadiscursive concept but, due to the huge loss of silent era films, it is impossible to determine this. However, what we do know is that *A Girl's Folly* was practically a decade ahead of the much more famous feature-length silent films that include this same self-referential discourse, such as: *The Extra Girl* (F. Richard Jones, 1923), *Sherlock, Jr.* (Buster Keaton, 1924), *The Cameraman* (Edward Sedgwick, 1928), *The Last Command* (Josef von Sternberg, 1928) and *Show People* (King Vidor, 1928).

Notes

*The pictures that illustrate this article have been provided voluntarily by the author of the text; it is her responsibility to localize and to ask for the copyright to the owner. (Edition note.)

1 The exception is The Black Maria, built by Edison in 1893 in West Orange, New Jersey, which is usually identified as the first structure specifically built for filmmaking in the United States.

2 Text extracted from the case of the DVD *Before Hollywood There Was Fort Lee, N.J. (Early Moviemaking in New Jersey)*, produced by David Shepard in cooperation with the Fort Lee Film Commission. Special features © 1994, 2002, 2003 by Film Preservation Associates, Inc., from Blackhawk Films Collection. DVD © MMIII Image Entertainment, Inc. Black and white and colour. 146 minutes (total duration of all contents). 2003.

3 It is also worth noting that there were many production companies operating in Fort Lee that rented their facilities: Triangle Film Corporation, which distributed the films of Griffith, Sennett and Ince; Famous Players-Lasky Co. (later Paramount Pictures); Mary Pickford Film Co., which distributed as Artcraft Pictures; Fox Film Co., which in 1935 would become Twentieth Century-Fox; Lewis J. Selznick, David O´Selznick's father, who worked in Fort Lee between 1914 and 1920 under different commercial emblems; the independent producer Samuel Goldwyn, then known as Samuel Goldfish; Pathé Frères, which, although it had a studio in Jersey City, often rented Solax Studios, etc.

4 Of course, there are so many other reasons behind the desertion of Fort Lee; for a more detailed explanation, see Chapter "21. Why Did the Studios Leave Fort Lee?" in Richard Koszarski's book (2004: 330-343).

5 The scenes deleted from the DVD are also the most damaged and this could be another of the reasons for their removal.

6 In this VHS version the whole film is 56 minutes long, while the VHS version is 66 minutes; this ten-minute difference is most likely due to the fact the copies were transferred at different speeds.

7 On 6th November 1915, *Motography* (1915: 948) reported that the studio was still under construction, but almost finished. An interview with Tourneur published in January 1916 by *Motion Picture News* (1916a: 316 / Koszarski, 2004: 230-231) announced that film production had not yet started at the Paragon. Similarly, on 1st January 1916, *Moving Picture World* (1916a: 56) identified Frank Crane as the first director working at the studio (as yet unfinished), where he was directing Kitty Gordon. Later, on 22nd January 1916, the same publication again mentioned Crane, who was still working alone at the huge new factory (*Moving Picture World*, 1916b: 575).

8 Another improvement introduced at the Paragon was the elimination of ground vibrations (*Motion Picture News*, 1916b: 1571 / Koszarski, 2004: 231-233; *Moving Picture World*, 1916d: 1837).

Figure 11. Josef von Sternberg playing the cameraman in *A Girl´s Folly*

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ABSTRACTS [english]

NOTEBOOK

Cinephile directors in modern times. When the Cinema Interrogates Itself

Cinephilia in the Age of the Post-Cinematographic. Malte Hagener

Key Words: cinephilia, post-cinematographic, temporality, immanence, film criticism, installation.

Abstract: One can describe the age we have entered –the age of smart-phones and tablets, of LCDs and LEDs, of DVD and VOD, of streaming and files– as the post-cinematographic in which the film has become immanent to our lives, thinking and behaviour, while the traditional site at which the images and sounds would encounter the spectator, the cinema, is slowly but steadily shifting into obsolescence. Cinephilia as a temporally and spatially situated practice that is capable of bridging the gap between individual and collective spectatorship, is not dead, but has –under the present conditions of digital networks– transformed markedly. It would be naïve to reduce the post-cinematographic state of cinephilia to a matter of websites, portals and platforms. What the article proposes instead is to consider works that are enabled by the conditions of the digital –the ideas, tools and capabilities that characterize early 21st Century image culture. While it is impossible to chart the transformations and novelties of present-day cinephilia in total, these examples hopefully show some possible avenues in which cinephilia might develop. Cinephilia is characterized by its capability to reframe and repurpose the different temporalities and emotional registers that the cinema has offered in the past, but is increasingly opening up in the digital present and future. Both the object of affection as well as the manner of reception are flexible and malleable through new digital techniques, manners of circulation and a different configuration of the field in general.

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Metacinema as cinematic practice: a proposal for classification. Fernando Canet

Key Words: metacinema, film within a film, intertextuality, allusion, cinematic reflexivity, film reflexivity.

Abstract: A constant feature among cinephilic filmmakers is to reflect on cinema through their filmmaking. This reflexive practice, metacinema, can take numerous forms, as the history of cinema demonstrates. This feature compels us, if we want to have a better understanding of this practice, to propose a classification of the strategies that have been applied in the past and to analyse how they continue to be used in contemporary filmmaking, and this is the aim of this article. My starting point is the classification posited by Jacques Gerstenkorn in 1987, updated in 2008 by Jean-Marc Limoges, proposing that metacinematic practices can be split into two generic categories: "cinematic reflexivity" on one hand, and on the other, "filmic reflexivity", the first focused more on cinematic processes and mechanisms, and the second on film history.

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Le Mépris and its story of cinema: *a fabric of quotations*. Laura Mulvey

Key Words: Jean-Luc Godard; *Le Mepris*; *Cahiers du Ciné*ma; Hollywood; ghosts; palimpsest; modernism; quotation.

Abstract: This essay suggests that the first part of *Le Mépris* (Jean-Luc Godard, 1963) is about cinema, its histories and its contemporary crises. Together, the three sequences form a triptych in which the *old* that Godard loved, especially Hollywood, is enunciated through the *new* he believed in. *Le Mépris* is determined by the context of the end of classical cinema and the emergence of new forms of *revolutionary* narrative. The unifying thread that ties these oblique references together is the world of *cinéphilia*, Godard's formative years as a critic for the *Cahiers du Cinéma*

and the films and directors he had written about and loved during the 1950s. The sequences of this triptych form a series of palimpsests, bringing something from past into the present, which then inscribes the present onto the past. In a similar but different manner, ghostly rather than textual, the actors too have meaning layered into their present fictional roles. Only occasionally explicitly reaching the surface of the film, this story is concealed in signs, images and allusions. An example for that is the analysis in this essay of the posters outside the screening room, which overlap an extra layer of time and meaning on the film, enabling the viewer to review the history of cinema. The interaction of these layers, which are simultaneously put together and which depend on one another is what is truly contradictory, modernist and emotional in *Le Mépris.*

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The surviving images of Quentin Tarantino. Àngel Quintana

Key Words: recycling, rewriting, surviving image, reinvention, Quentin Tarantino, Didi-Huberman.
Abstract: Quentin Tarantino's films have been characterized for their formulation of multiple techniques of recycling, parodying and paying tribute to formulas of the past. According to some critics, this idea has turned him into the paradigm of the postmodern filmmaker, who only conceives reality from the amalgam of images that composes it. This paper analyses the intertextuality present in Tarantino's films, based on Didi-Huberman's notion of the surviving image, and on the idea that his films rescue the anachronistic in order to bring it back to life in the present. Tarantino's work is a huge repository of diverse images that coexist and establish new forms of dialogue, the aim of which is to recover a certain ethical dimension present in the actions of the characters. In recent years, this ethical perspective has evolved into a desire to reinvent and rewrite history itself within the parameters of fiction, as if the existence of a world made up of surviving images might make it possible to glimpse the darkest world of barbarism, to detect the presence of evil and to bring the silenced atrocity into the light.
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The remake of memory: Martin Scorsese's *Shutter Island* and Pedro Almodovar's *The Skin I Live In.* Vera Dika

Key Words: recycling, dream, memory, madness, identity, surrealism, expressionism.
Abstract: Since the early 1970s, the cultural impulse to re-use images, styles, and genres from the past of film history and re-work them into new forms has grown in insistence, and become apparent across almost all art and mass culture mediums, and across the boundaries of the United States to works abroad. Theorists including Frederic Jameson have endeavored to define this impulse. Within such a wide-based practice, this essay looks to selective approaches. The recent films of Martin Scorsese and Pedro Almodovar, two veterans of cinematically self-exploratory cinema, and two inventors of new strategies within it, provide interesting engagements on the question of film and consciousness. In *Shutter Island* and *The Skin I Live In,* these filmmakers address memory, dream, and states of madness. Scorsese and Almodovar look back through film history, to works that had famously broached such topics, such as *The Cabinet of Dr. Caligari, Un Chien Andalou,* and *Frankenstein,* and make significant contributions. The directors do so by quoting, incorporating, and commenting on works from the past, while engaging the renewed power of the cinema. They reach back to works of Expressionism and Surrealism on film, as well as works on Horror, and to psychological theories on the structure of the unconscious. In this way, Scorsese and Almodovar continue to pay homage to that cinematic past, while further exploring cinema's potential. Both directors employ a narrative technique of unreliable authorship and shifting subjectivities to reveal this content, a technique that encourages a self-reflexive stance. And they do so technologically, making use of advanced digital manipulations of sound and image. And while both directors arrive at different conclusions, their films are meta-cinematic gestures, memories of films about memory, alerting the viewer to the act of film viewing, and to the oneiric quality of cinema itself.
Author: Vera Dika (New York, 1951) specialises in US film from 1973 to the present, and is the author of several books including, *The (Moving) Pictures Generation: New York Downtown Film and Art* (Palgrave Macmillan, 2012) and *Recycled Culture in Contemporary Art and Film: the Uses of Nostalgia* (Cambridge University Press, 2003). Dika is currently Assistant Professor of Cinema Studies at New Jersey City University.
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Writing cinema: Cinephilic passion in the work of Víctor Erice. Santos Zunzunegui

Key Words: history, poetry, memory, morphology, cinephilia, narration.
Abstract: Víctor Erice's critical and cinematic work is analysed from a perspective that underlines their strict continuity, as both are articulated around a thematic core that exposes the tension between the individual and the collective, between history and dream. From his first critical essays to his more recent cinematic work and including

his feature films, his cinephilic passion does not prevent him from trying to resolve the socially established contradiction between memory and history.

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Psycho universe: "The anxiety of influence" in Hitchcock's work.
Rebeca Romero Escrivá

Key Words: intertextuality, metacinema, misreading, anxiety of influence, canon, remake, slasher movies, *Psycho*, Harold Bloom, Alfred Hitchcock, Gus Van Sant, Sacha Gervasi, Douglas Gordon, John DeLillo.

Abstract: This essay analyses some of the most significant manifestations of cinematic intertextuality generated by Alfred Hitchcock's *Psycho* (1960): remakes, sequels, revisionist films and other aesthetic proposals; based on Bloom's concepts of *anxiety of influence* and *misreading* as part of its theoretical framework. The objective is to elucidate whether the chain of influences created by the original hypotext has paved the way for its inclusion in the canon, as well as whether the pressure imposed by the brilliance of the original film –such as its contribution to the slasher movie subgenre– has resulted in a perennial debt of dimensions that have not as yet been overcome.

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DIALOGUE

"The antidote for film is more film". Martin Scorsese. Introduction and selection of texts: Fernando Canet and Rebeca Romero Escrivá. Interviews: Michael Henry Wilson.

Key Words: Scorsese, *Hugo*, cinephilia, metacinema, history of cinema, filmmaking

Abstract: This interview arose from a desire to compile a selection of Scorsese's comments about how his cinephilia has affected his work as a filmmaker. In the director's words, the purpose was not "a gratuitous fetish" but to demonstrate that "film was freedom, the alternative to the dreary conformism of the era, a genuine passion (2000: 14)". His experience as a spectator paved the way for him to make his own films, and thus it is logical that the films that had the greatest impact on him can be seen reflected in different ways in his filmography, and would become the object of study in *A Personal Journey*. As a complement to the Notebook in this issue, *L'Atalante* thus presents a brief anthology made up of interviews and texts by Michael Henry Wilson (the most authoritative voice on the subject), some of them recent (like the interview discussing *Hugo*), in which Scorsese reflects on the medium itself. In this way, we have sought to underline Scorsese's status not as a filmmaker, but as a spectator, critic and even an advocate for the recovery and restoration of classic films.

Authors: Fernando Canet (Valencia, Spain, 1969) is Associate Professor in Film Studies at the Fine Arts College (Universitat Politècnica de València, Spain). He has been a visiting research fellow at Goldsmiths College University of London and at New York University. He has taken part in several national and international research projects. He is the author of the book *2002: Narración cinematográfica / 2002: Narrative Cinematic,* co-author of other *Narrativa audiovisual: Estrategias y recursos / Audiovisual Narrative: Strategies and Resources,* and he is currently working in the co-edition of the third book titled *(Re)viewing Creative, Critical and Commercial Practices in Contemporary Spanish Cinema* for Intellect Ltd. Bristol. He is also author of various chapters of the collective works as well as several peer-reviewed articles mainly on cinema, and he has been the editor guest of special issue for *Hispanic Research Journal* about Contemporary Spanish Cinema. / Rebeca Romero Escrivá (Valencia, 1982) holds bachelor degrees in Audiovisual Communication and in Journalism, and received her doctorate

from Universitat de València (Spain) in June 2013. She specializes in the history of photography and journalism and concentrates her scholarship on the interaction between journalism, photography and film. She also contributes to specialized print publications such as *Archivos de la Filmoteca: Revista de estudios históricos sobre la imagen* or *Cinema & Cíe: International Film Studies Journal*. Her last book, *Las dos mitades de Jacob Riis. Un estudio comparativo de su obra literaria y fotográfica* [*The Two Halves of Jacob Riis: A Comparative Study of His Literary and Photographic Work*] was published in 2014 (Cuadernos de Bellas Artes, La Laguna, Tenerife, vols. 28 & 29) where she outlines an interdisciplinary research study on American history, literature, journalism and documentary photography. She has published, among other monographs and books, *Páginas pasaderas. Estudios contemporáneos sobre la escritura del guion* [*Stepping pages. Contemporary studies about the screenplay writing*] together with Miguel Machalski (Shangrila, 2012). Most of her papers (including her books) are available free of charge at https://academia.edu/. She taught in the master course of *Film Innovation and Project Development* offered by the Valencian International University (VIU) from 2009 to 2011 and is currently adjunct professor of the *Máster Universitario en Creación de Guiones* at the Universidad Internacional de la Rioja (UNIR). Her current projects include an analytical guide in Spanish to the film *To Kill a Mockingbird*, titled *Guía para ver y analizar Matar un ruiseñor* (Nau Llibres/Octaedro). She is also the editor of *L'Atalante. International Film Studies Journal*. / Born and educated in Paris and now living in Los Angeles, Michael Henry Wilson (Bologne sur Seine, 1946) is a writer, director and film historian. Since *A Personal Journey with Martin Scorsese through American Movies*, Wilson has written and directed *À la recherche de Kundun avec Martin Scorsese* (1995), *Clint Eastwood, le franc-tireur* (2007) and *Reconciliation: Mandela's Miracle* (2010). His first participation in a documentary was as the scriptwriter for *Hollywood Mavericks* (1990), produced by Florence Dauman. He

is currently working in pre-production on the documentary *Myanmar Year Zero*, and co-writing and co-directing (with Martin Scorsese) a three-part series on classic British cinema. As a fiction screenplay writer he has collaborated regularly with Alan Rudolph, as creative consultant for *The Moderns* (1988), and as co-scriptwriter of the surrealist comedy *Intimate Affairs* (Showtime, 2008), starring and produced by Nick Nolte, as well as *The Last Saturday* and *Baroness*, both of which are works in progress. As an author, he has published the following books: his doctoral thesis *Le Cinéma expressionniste allemand* (Editions du Signe, 1971), *Borzage* (with Henri Agel, Avant-Scène, 1971), *A Personal Journey Through American Movies* (Miramax Books-Cahiers du Cinéma, 1997), *Raoul Walsh ou la saga du continent perdu* (Cinémathèque Française, 2001, which won the French Guild of Film Critics award for best essay on cinema), *Jacques Tourneur ou la magie de la suggestion* (Pompidou Museum, 2003), *Martin Scorsese – Entretiens avec M.H. Wilson* (Pompidou Museum/Cahiers du Cinéma, 2005), and *Clint Eastwood – Entretiens avec M.H. Wilson* (Cahiers du Cinéma, 2007). The last two books have been updated and published in both French and English by Cahiers du Cinéma in 2011 under the titles *Scorsese on Scorsese* and *Eastwood on Eastwood*. In his most recent study dedicated to American film, *A la Porte du Paradis: le cinéma américain en 57 cinéastes, de D.W. Griffith à David Lynch* (scheduled for publication in 2014), Wilson explores the work of 57 directors. **Webpage:** http://michaelhenrywilson.com/ **Contacts**: fercacen@har.upv.es, romero.escriva@gmail.com

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(DIS)AGREEMENTS

Why do we need to return to film classics?
Introduction. Javier Alcoriza
Discussion. Gonzalo Aguilar, Karen Fiss, Patricia Keller, José Antonio Pérez Bowie and Hidenori Okada
Conclusion. Javier Alcoriza
Key Words: classic film, classic cinema, canon.

Abstract: What is a classic? The question has been so oft repeated that it seems to direct interest on itself rather than on its answer. However, one answer has been that reading the classics –and we should say with even greater conviction, viewing classic films– sharpens our gaze. We should see the classics to improve our visual capacity. This answer focuses on a human faculty rather than on the object to which it is applied, on an action rather than a result. In this way, the classics would become qualified judges of the world we contemplate in books and films. The question about the need for the classics was, first and foremost, a question about the existence of the classics themselves, about the definition of a classic, and secondly, a question about whether they are necessary; a question about the need for something, as when a critic would claim that a book is worthless unless it is worth a lot, or that if a book is not worth reading twice it is not worth reading once. In a first, perhaps highly superficial but nonetheless indispensable attempt to answer, we can conclude that the classics are those films that we have to watch again or, at least, that we have watched with the indelible feeling that it should not be the only time we watch them. Thus, the classics make a timeless demand for our attention, based on the inclination to consider them *eternal*, even though, or precisely because —as has been highlighted in our discussion— they are deeply rooted in the materiality of the factors that affect their production.

Author: Javier Alcoriza Vento (Valencia, 1969) holds a BA in Philosophy and in Art History from the Universitat València, and a PhD in Philosophy from the Universidad de Murcia. In addition to working as a translator and editor of more than thirty works for different Spanish publishers, he is also the author of various books, including *La experiencia política americana. Un ensayo sobre Henry Adams* (Biblioteca Nueva, 2005), *La democracia de la vida: Notas sobre una metáfora ética* (Verbum, 2009), *La patria invisible: Judaísmo y ética de la literatura* (Hebraica Ediciones, 2010), *Educar la mirada. Lecciones sobre la historia del pensamiento* (Psylicom, 2012), *El tigre de Hircania. Ensayos de lectura*

creativa (Plaza y Valdés, 2012) and *Látigos de escorpiones. Un ensayo sobre el arte de la interpretación* (forthcoming). He was Professor of Philosophy at the Universitat València from 2009 to 2013, has co-directed two periodicals, *Caracteres literarios* (1997-2005) and *La Torre del Virrey. Revista de estudios culturales* (2005-2009) and has contributed to a wide range of books on cinema, including, *La filosofía y el cine* (Verbum, 2002), *Estudios sobre cine* (Verbum, 2004), *Ingmar Bergman, buscador de perlas* (Morphos, 2008), and *Stanley Cavell, mundos vistos y ciudades de palabras* (Plaza y Valdés, 2010). / Karen Fiss (Nueva York, EEUU, 1963) is a professor of visual studies at the California College of the Arts in San Francisco and writes on modern and contemporary art, film and mass culture. Her books include *Grand Illusion: The Third Reich, the Paris Exposition, and the Cultural Seduction of France* (University of Chicago Press, 2010), and *Modernity on Display* (forthcoming) with Robert Kargon et al. In 2012, she curated the film cycle *El cine de 1930. Flores azules en un paisaje catastrófico* for the Museo Reina Sofia, and was part of the curatorial team for the exhibition *Encuentros con los anos 30,* headed by Jordana Mendelson. Her current research examines the history of nation branding in the production of visual culture, from the rise of the nation-state to its contemporary role in shaping the social, artistic, and built environment of postcolonial and emerging economies. / Patricia Keller is Assistant Professor in the Department of Romance Studies at Cornell University in Ithaca, New York, where she researches and teaches modern and contemporary Spanish cultural studies, literature, film and photography. Her book *Ghostly Landscapes: Film, Photography, and the Aesthetics of Haunting in Contemporary Spanish Culture* (forthcoming from University of Toronto Press) examines the relationship between ideology, spectrality, and visual culture in fascist and post-fascist Spain. She has published several articles on Spanish cinema and the visual arts and is beginning research for her second book project on photography, wounds, and the ethics of viewing. / José Antonio Pérez Bowie (Alosno, España,

1947) is Professor of Literary Theory and Comparative Literature at Universidad de Salamanca. His current research is focused on the relationship between literature and cinema and other audiovisual media. He is also the author of various books, including *Cine, literatura y poder. La adaptación cinematográfica durante el primer franquismo* (2004), *Leer el cine. La teoría literaria en la teoría cinematográfica* (2008), *El mercado vigilado. La adaptación en el cine español de los cincuenta* (together with Fernando González, 2010), *Reescrituras de la imagen. Nuevos territorios de la adaptación* (ed., 2010), or *La noche se mueve. La adaptación en el cine del tardofranquismo* (ed., 2013). / Hidenori Okada (Aichi Prefecture, Japan, 1968) is curator of the National Film Center (NFC) at the National Museum of Modern Art, Tokyo. He is involved at NFC in film preservation, programming, education, archiving of non-film material and exhibitions. Okada has contributed essays to numerous books, mainly in Japanese, on the history of Japanese documentary films and film culture. Since 2007 he has been organizing exhibitions at NFC, including *Madame Kawakita, Her Life and Films, Soviet Film Posters in the Silent Era*; *Noriaki Tsuchimoto: The Life of a Documentary Filmmaker*; *Film Actress Kinuyo Tanaka at her Centenary*; *Noburo Ofuji: Pioneer of Japanese Animation*; *Akira Kurosawa at his Centenary*; *Kyoko Kagawa, Film Actress*; *The Art of Film Posters in Japan*; *Nikkatsu 100: A Century of Japanese Cinema*; *Czech Posters for Films*; and *Iconography of Yasujiro Ozu*.

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VANISHING POINTS

Artificial paradises: the cybernetic utopia in *eXistenZ*. Lidia Merás

Key Words: science fiction, cyberpunk, virtual reality, cyberspace, dystopia, city, David Cronenberg, *eXistenZ*.

Abstract: In the science fiction genre, there was a substantial increase in films about virtual reality in the nineties. The settings

in these films, which follow the influential model of nocturnal dystopia established by *Blade Runner* (Ridley Scott, 1982), were all very similar until the end of the decade. However, David Cronenberg would break with these visual conventions in his film *eXistenZ* (1999). In this article, I will analyse the settings of *eXistenZ* with attention to the main innovation it introduced: the recreation of a videogame aesthetic as an essential element of the film.

Author: Lidia Merás (Asturias, 1977) holds a PhD in Film History from the Universidad Autónoma de Madrid. She has co-edited the first four issues of *Desacuerdos* (Barcelona, MACBA, 2007) and her articles have been published in various publications, such as *Senses of Cinema, La furia umana, Anàlisi* or *Artszin*. Since 2002, she is part of the Executive Editorial Board of *Secuencias* (UAM/Abada). She is now part of the Department of Humanities at Universitat Pompeu Fabra, although she is currently a researcher at Royal Holloway (University of London).
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Michel Chion in *Audio-Vision* and a practical approach to a scene from Andrei Tarkovsky's *Nostalghia.*
Josep Torelló and Jaume Duran

Key Words: Andrei Tarkovsky, Michel Chion, audiovision, diegesis, synchresis, music, cinema, audiovisual analysis.

Abstract: This article analyses the final sequence in Andrei Tarkovsky's *Nostalghia* (1983) using Michel Chion's interdisciplinary method for the analysis of sound and image described in *Audio-Vision: Sound on Screen* (1994). The analysis focuses on the separation and modification of both basic audiovisual elements —the soundtrack and the image— in order to analyse them and draw conclusions about the nature of the image-music relationship originally established by the author. To do this, the original music in the sequence of the film, Beethoven's *Ninth Symphony*, is replaced with a random segment from Johann Sebastian Bach's *Cantata BWV 54*, and an analysis is conducted of how this manipulation modifies the diegetic space-time of the film.

Authors: Josep Torelló Oliver (Barcelona, 1982), holds a bachelor's degree in Audiovisual Communication from Universitat de Barcelona. He is currently working on his doctoral thesis, provisionally titled *La música en los films de Pere Portabella. Análisis y descripción de la estética músico-cinematográfica en su filmografía (1967-2009)* in the Department of Visual and Plastic Education at the Universitat de Barcelona. He is also a composer and guitarist. / Jaume Duran Castells (Barcelona, 1970), holds a doctorate in Audiovisual Communication from Universitat de Barcelona, a bachelor's degree in Philology and Linguistics and a MAS in Art History. He is a professor at Universitat de Barcelona and collaborates with Enginyeria i Arquitectura La Salle - Universitat Ramon Llull and with the Escola Superior de Cinema i Audiovisuals de Catalunya (ESCAC). He has given national and international courses, seminars and conferences and has a wide range of publications to his credit. He is member of the Board of Directors of the Societat Catalana de Comunicació.
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Before Hollywood? *A Girl's Folly* **as a testimony to the Paragon Studio in Fort Lee, New Jersey. Carmen Guiralt Gomar**
Key Words: Fort Lee, N.J., 1910s, Paragon Studio, Jules Brulatour, *A Girl´s Folly* (1917), Maurice Tourneur, plot about filmmaking, metacinema, film within a film.

Abstract: Before Hollywood became the filmmaking capital, Fort Lee, N.J. was the capital of the US cinema in the 1910s. Today, the area's film past is totally forgotten, partly because the film studios built there did not last. *A Girl's Folly* (Maurice Tourneur, 1917) is one of the few fully preserved motion pictures that were filmed in Fort Lee. But its importance goes further, as its plot deals with the filmmaking world and it therefore constitutes an exceptional historic testimony to the now-vanished facilities where it was filmed, the Paragon Studio, and to location shooting in New Jersey in the 1910s. The purpose of this article is to provide a historical reconstruction of the Paragon, through a combination of information offered by the film about the studio and reports published in cinematic journals of the period.

Author: Carmen Guiralt Gomar (Valencia, 1978) holds a PhD in Art History from the Universitat de València with a thesis on the filmmaker Clarence Brown. She also holds a degree in Cinematography from the Universidad de Valladolid. Her field of research centres on Hollywood classical cinema. She has published research papers and reviews in specialist journals (*Archivos de la Filmoteca, Ars Longa, Secuencias, Saitabi. Revista de la Facultad de Geografía e Historia*) on Clarence Brown, Maurice Tourneur, Joan Crawford, Ernst Lubitsch, Samuel Fuller and Dudley Nichols, among others, and has presented papers at various international university conferences. Her most recent writing contribution is a chapter on Washington, D.C. in the anthology *Ciudades de Cine* (Movie Cities), published by Editorial Cátedra in 2014. She currently combines her research activity with private teaching.
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ABSTRACTS [español]

CUADERNO

Directores cinéfilos en tiempos modernos. Cuando el cine se interroga a sí mismo

La cinefilia en la época de la poscinematografía. Malte Hagener

Palabras clave: cinefilia, poscinematografía, temporalidad, inmanencia, crítica cinematográfica, videoinstalación.

Abstract: Se podría describir la época en la que hemos entrado —la época de los teléfonos inteligentes y las tabletas, del LCD y el LED, del DVD y el VAC, de la emisión en directo y de los archivos— como la época poscinematográfica, en la que la película se ha convertido en un elemento inmanente tanto para nuestras vidas como para nuestras ideas y comportamientos, mientras que el lugar tradicional donde los espectadores podían encontrar imágenes y sonidos, el cine, está cayendo en la obsolescencia de forma lenta, pero incesante. La cinefilia como una práctica situada temporal y espacialmente, que es capaz de salvar las distancias entre el público individual y el colectivo, no está muerta, sino que ha experimentado una marcada transformación bajo las presentes condiciones de las redes digitales. Sería de ingenuos reducir el estado de la poscinematografía de la cinefilia a un compendio de páginas web, portales y plataformas. Lo que el artículo propone en su lugar es considerar trabajos que han sido posibles gracias a la condición de ser digital; las ideas, herramientas y capacidades que caracterizan la cultura de la imagen de principios del siglo XXI. Mientras que es imposible enumerar todas las transformaciones y las novedades de la cinefilia de hoy en día, estos ejemplos, con suerte, muestran algunas vías posibles por las que la cinefilia se puede desarrollar. La cinefilia se caracteriza por su capacidad de dotar de un nuevo marco y propósito las diferentes temporalidades y registros emocionales que el cine ha ofrecido en el pasado, pero se está abriendo poco a poco al presente y al futuro digital. Tanto el objeto de afecto como el tipo de recepción son flexibles y maleables gracias a las nuevas técnicas digitales, maneras de circulación y una configuración diferente del campo en general.

Autor: Malte Hagener (Hamburgo, 1971) es profesor en Media Studies en la Philipps-Universität Marburg. Autor de *Moving Forward, Looking Back. The European Avantgarde and the Invention of Film Culture, 1919-1939* (Ámsterdam, 2007), co-autor (con Thomas Elsaesser) de *Film theorie zur Einführung* (Hamburgo, 2007), con edición italiana en 2009, y edición inglesa revisada en 2010 (*Film Theory. An Introduction through the Senses*), francesa y coreana en 2011; co-editor de *Cinephilia: Movies, Love and Memory* (Ámsterdam, 2005).

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El metacine como práctica cinematográfica: una propuesta de clasificación. Fernando Canet

Palabras clave: metacine, cine dentro del cine, intertextualidad, alusión, reflexividad cinematográfica, reflexividad fílmica.

Abstract: Una constante entre los cineastas cinéfilos es pensar el cine haciendo cine. Esta práctica reflexiva, el metacine, puede ser llevada a cabo de múltiples formas; la historia del cine así lo certifica. Esta particularidad nos obliga, si queremos comprender mejor la práctica, a proponer una clasificación de las diferentes estrategias que se han llevado a cabo en el pasado y a analizar cómo estas se siguen abordando en el cine del presente. Nuestro punto de partida es la clasificación de Jacques Gerstenkorn (1987), actualizada por Jean-Marc Limoges en 2008, donde se formula que las prácticas metacinematográficas se pueden clasificar en dos categorías generales: por un lado, la «reflexividad cinematográfica» y, por otro, la «reflexividad fílmica»; la primera más centrada en los procesos y mecanismos cinematográficos, y la segunda, en la herencia fílmica.

Autor: Fernando Canet (Valencia, 1969) es Profesor Titular de Comunicación Audiovisual en la Facultad de Bellas Artes de la Universitat Politècnica de València, España. Doctor en Comunicación Audiovisual y Posgrado en Herramientas de autor para títulos multimedia. Ha disfrutado de becas de estancias de investigación en Goldsmiths College University of London y en New York University. Es autor de un libro, *2002: Narración cinematográfica*, co-autor de otro, *Narrativa audiovisual: Estrategias y recursos*, y actualmente está co-editando un tercero titulado *(Re)viewing Creative, Critical and Commercial Practices in Contemporary Spanish Cinema* para Intellect Ltd. Bristol. Ha participado en obras colectivas y ha escrito numerosos artículos en revistas con revisión por pares. Ha sido editor invitado en un número especial sobre el cine español contemporáneo para la revista *Hispanic Research Journal*.

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El desprecio y su historia del cine: un tejido de citas. Laura Mulvey

Palabras clave: Jean-Luc Godard, *El desprecio*, *Cahiers du Cinéma*, Hollywood, fantasmas, palimpsesto, modernismo, cita.

Abstract: Este ensayo sugiere que la primera parte de *El desprecio* (Le Mépris, Jean-Luc Godard, 1963) trata sobre el cine, sus historias y sus crisis contemporáneas. En conjunto, las tres secuencias forman un tríptico en el que lo *viejo* que tanto amaba Godard, especialmente Hollywood, se enuncia a través de lo *nuevo* en lo que él creía. *El desprecio* viene determinada por el contexto del final

del cine clásico y el surgimiento de nuevas formas de narrativa *revolucionarias*. El hilo conductor que une estas referencias indirectas es el mundo de la cinefilia, los años formativos de Godard como crítico para *Cahiers du Cinéma* y las películas y los directores sobre los que ha escrito y ha querido durante los años cincuenta. Las secuencias del tríptico crean una serie de palimpsestos, que traen consigo algo del pasado al presente, a la vez que inscriben el presente en el pasado. De forma similar, aunque algo diferente, más espectral que textual, los actores también tienen un significado en capas dentro de sus roles de ficción presentes. Solo ocasionalmente, alcanzando la superficie de la película, esta historia se esconde entre signos, imágenes y alusiones. Como ejemplo de este hecho, el ensayo analiza los pósteres fuera de la sala de proyección que superponen otra capa de tiempo y significado fuera de la ficción, posibilitando al espectador hacer un recorrido por la historia del cine. Es la interacción de estas diferentes capas, simultáneamente agrupadas y dependientes unas de otras, lo que es contradictorio, modernista y, finalmente, emotivo en *El desprecio*.

Autora: Laura Mulvey (Oxford, 1971) es profesora de cine en Birkbeck College y directora del Birkbeck Institute for the Moving Image. Sus publicaciones incluyen: *Visual and Other Pleasures* (1989/2009), *Fetishism and Curiosity* (1996/2013), *Citizen Kane* (1996/2012), *Death Twenty-four Times a Second* (2006). Sus películas incluyen, codirigidas con Peter Wollen: *Riddles of the Sphinx* (1978/2013) y *Frida Kahlo and Tina Modotti* (1980); con Mark Lewis *Disgraced Monuments* (1994) y *23 August 2008* (2013). **Contacto:** ubwc067@mail.bbk.ac.uk

Las imágenes supervivientes de Quentin Tarantino. Àngel Quintana

Palabras clave: reciclaje, rescritura, imagen superviviente, reinvención, Quentin Tarantino, Didi-Huberman.

Abstract: Las películas de Quentin Tarantino se han caracterizado por formular múltiples juegos de reciclaje, de homenaje y de parodia hacia otras fórmulas del pasado. Esta idea lo ha convertido, para algunos críticos, en un paradigma de cineasta posmoderno que solo concibe la realidad a partir de la amalgama de las imágenes que la componen. El artícu-

lo analiza la intertextualidad en el cine de Tarantino según la idea de la imagen superviviente de Didi-Huberman. Partimos de la base de que en su filmografía rescata aquello anacrónico para resucitarlo, hacerlo revivir en el presente. La obra de Tarantino es como un gran depósito de imágenes diversas que conviven entre ellas, estableciendo nuevas formas de diálogo que tienen por objetivo la recuperación de una cierta dimensión ética en los gestos de los personajes. En los últimos años, esta perspectiva ética ha desembocado en un deseo de reinvención y de rescritura de la propia historia desde los parámetros propios de la ficción, como si a partir de la existencia de un mundo de imágenes supervivientes fuera posible vislumbrar el mundo más oscuro de la barbarie, detectar la presencia del mal y sacar a la luz lo obsceno que ha sido silenciado.

Autor: Àngel Quintana (Torroella de Montgrí, 1960) es Profesor Titular —con acreditación de Catedrático— de Historia y Teoría del cine en la Universitat de Girona. Ejerce la crítica de cine en diversos medios, como *Caiman Cuadernos de cine* o *El punt avui*. Entre sus últimos libros publicados, destacan *Fábulas de lo visible* (Acantilado, 2003), *Federico Fellini* (Le Monde/Cahiers du Cinéma, 2007), *Virtuel ? À l'ère du numérique le cinéma est le plus réaliste des arts* (Cahiers du Cinéma, 2008) y *Después del cine* (Acantilado, 2011).

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El *remake* de la memoria: *Shutter Island* de Martin Scorsese y *La piel que habito* de Pedro Almodóvar. Vera Dika

Palabras clave: reciclaje, sueño, memoria, locura, identidad, surrealismo, expresionismo.

Abstract: Desde principios de los años setenta, el impulso cultural de reutilizar imágenes, estilos y géneros del pasado de la historia del cine y convertirlos en nuevas formas ha crecido exponencialmente, siendo cada vez más evidente en todas las artes y medios de masas, extendiéndose también más allá de los Estados Unidos. Teóricos como Fredric Jameson han tratado de definir estas tendencias. Dentro de una práctica tan amplia y extendida, este trabajo supone una aproximación selectiva. Los filmes recientes de Martin Scorsese y Pedro Almodóvar, dos

veteranos del cine autoreferencial e inventores de nuevos recursos, presentan interesantes revisiones a las cuestiones sobre cine y conciencia. En *Shutter Island* y *La piel que habito*, estos cineastas tratan la memoria, el sueño y los estados de locura. Scorsese y Almodóvar miran hacia la historia del cine, a conocidas películas que ya trataron en profundidad estas cuestiones, como *El gabinete del doctor Caligari*, *Un perro andaluz* y *El doctor Frankenstein*, y realizan significativas contribuciones. Esto se consigue mediante la cita, incorporación y comentario de obras anteriores, a las que añaden los nuevos recursos cinematográficos. Recurren a obras del expresionismo y el surrealismo alemán, además de ejemplos del cine de terror y teorías psicológicas sobre la estructuración del inconsciente. De esta manera, Scorsese y Almodóvar continúan homenajeando la historia del cine, sin dejar de explorar el potencial del medio. Ambos realizadores emplean recursos, como el narrador no fiable y las subjetividades cambiantes, para tratar estos temas, técnicas además que fomentan una posición autorreflexiva. Lo hacen, además, empleando avanzadas manipulaciones digitales de imagen y sonido. Aunque llegan a diferentes conclusiones, sus obras son gestos metacinematográficos, memorias del cine sobre la memoria, señalando al espectador el acto en sí de ver una película y las cualidades oníricas del propio cine.

Autora: Vera Dika (Nueva York, 1951) es especialista en cine estadounidense desde 1973, y es la autora de numerosos libros, entre ellos, *The (Moving) Pictures Generation: New York Downtown Film and Art* (Palgrave Macmillan, 2012) y *Recycled Culture in Contemporary Art and Film: the Uses of Nostalgia* (Cambridge University Press, 2003). Dika es actualmente Profesora Adjunta de Estudios Cinematográficos en la New Jersey City University. **Contacto:** vera.dika@gmail.com

Escribir el cine: La pasión cinefílica en la obra de Víctor Erice. Santos Zunzunegui

Palabras clave: historia, poesía, memoria, morfología, cinefilia, narración, Víctor Erice.

Abstract: El trabajo, tanto crítico como cinematográfico, de Víctor Erice es analizado bajo la perspectiva de su rigurosa continui-

dad, en la medida en que su obra está recorrida por un hilo conductor que pone de manifiesto la tensión entre lo individual y lo colectivo, entre la historia y el sueño. Desde sus primeros ensayos críticos hasta sus trabajos cinematográficos más recientes, pasando por sus largometrajes, la pasión cinefílica no impide el rigor con el que el artista intenta resolver la contradicción socialmente establecida entre memoria e historia.

Autor: Santos Zunzunegui (Bilbao, 1947) es Catedrático de Comunicación Audiovisual y Publicidad (Universidad del País Vasco), semiólogo y analista e historiador cinematográfico. Ha sido profesor invitado en las universidades de Girona, Sorbonne Nouvelle (Paris III), École Normale Superièure (París), Buenos Aires (Argentina), Louis Lumière-Lyon 2 (Francia), Université de Gènève (Suiza) y University of Idaho (USA). Forma parte del Consejo Editorial de la revista *Caimán. Cuadernos de cine* (antes *Cahiers du Cinéma España*). Entre sus principales libros se cuentan: *El cine del País Vasco* (1985); *Pensar la imagen* (1989); *Robert Bresson* (2001); *Metamorfosis de la mirada. Museo y semiótica* (2003); *Orson Welles* (2005); *La mirada plural* (2008), ganadora del premio internacional de ensayo Francisco Ayala, y el reciente *Lo viejo y lo nuevo* (2012).

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El universo *Psycho*: «La ansiedad de la influencia» en la obra de Hitchcock. Rebeca Romero Escrivá

Palabras clave: intertextualidad, metacine, malinterpretación, ansiedad de la influencia, canon, *remake, slasher movies, Psicosis,* Harold Bloom, Alfred Hitchcock, Gus Van Sant, Sacha Gervasi, Douglas Gordon, John DeLillo.

Abstract: Este ensayo analiza algunas de las manifestaciones más importantes de la intertextualidad cinematográfica generadas por *Psicosis* (1960), de Alfred Hitchcock: *remakes*, secuelas, películas revisionistas y otras propuestas estéticas, con el trasfondo de los conceptos bloomeanos de la *ansiedad de la influencia* y la *malinterpretación* como parte del marco teórico. El objetivo es dilucidar si la cadena de influencias generadas por el hipotexto original ha abonado el terreno para su inclusión en el canon, y si la presión ejercida por la excelencia de la obra original —como su contribución al subgénero de las *slasher movies*— ha creado una deuda perenne de dimensiones no superadas.

Autora: Rebeca Romero Escrivá (Valencia, 1982) es doctora europea por la Universitat de València y licenciada en Comunicación Audiovisual y en Periodismo por la misma universidad. Colaboradora de publicaciones en prensa especializada, como *Archivos de la Filmoteca. Revista de estudios históricos sobre la imagen*, o *Cinema & Cíe. International Film Studies Journal*, su último libro, *Las dos mitades de Jacob Riis. Un estudio comparativo de su obra literaria y fotográfica* (Cuadernos de Bellas Artes, vols. 28 y 29, 2014), presenta un trabajo de investigación interdisciplinar de historia, literatura, periodismo y fotografía documental norteamericana. Entre las monografías que ha editado figura *Páginas pasaderas. Estudios contemporáneos sobre la escritura del guion*, coordinado junto con Miguel Machalski (Shangrila, 2012). Profesora del *Máster en innovación cinematográfica y desarrollo de proyectos* de la Universidad Internacional Valenciana (VIU) de 2009 a 2011, actualmente es profesora adjunta (acreditada por ANECA) en el *Máster Universitario de Creación de Guiones* de la Universidad Internacional de la Rioja (UNIR). Entre los proyectos que prepara se encuentra la *Guía para ver y analizar Matar un ruiseñor* (Nau Llibres). Dirige *L'Atalante. Revista de estudios cinematográficos*.

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DIÁLOGO

«El antídoto contra el cine es más cine». Martin Scorsese. Introducción y selección de textos: Fernando Canet y Rebeca Romero Escrivá. Entrevistas: Michael Henry Wilson

Palabras clave: Martin Scorsese, *La invención de Hugo*, cinefilia, metacine, historia, dirección cinematográfica.

Abstract: La presente entrevista nace de la voluntad de reunir una selección de comentarios de Scorsese a propósito del modo en que su cinefilia ha afectado a la práctica de su oficio de cineasta. En palabras del director, «no se trata de fetichismo gratuito», sino de demostrar que «el cine era libertad, la alternativa al triste conformismo de la época, una auténtica pasión». Su experiencia como espectador le abrió el camino para hacer sus propias películas, por lo que resulta lógico que los filmes que más le impactaron se vean reflejados de diversos modos en su filmografía, y fueran objeto de estudio en *A Personal Journey*. Como complemento al *Cuaderno* de este número, *L'Atalante* presenta una breve antología compuesta por entrevistas y textos de Michael Henry Wilson —la voz más autorizada en la materia—, algunos de ellos recientes e inéditos en castellano —como la entrevista a propósito de *La invención de Hugo*— en la que Scorsese reflexiona sobre el propio medio. De este modo hemos querido poner el acento en Scorsese no ya como realizador, sino como espectador, crítico e incluso restaurador y recuperador del cine.

Autores: Fernando Canet (Valencia, 1969) es Profesor Titular de Comunicación Audiovisual en la Facultad de Bellas Artes de la Universitat Politècnica de València, España. Doctor en Comunicación Audiovisual y Posgrado en Herramientas de autor para títulos multimedia. Ha disfrutado de becas de estancias de investigación en Goldsmiths College University of London y en New York University. Es autor de un libro, *2002: Narración cinematográfica*, co-autor de otro, *Narrativa audiovisual: Estrategias y recursos*, y actualmente está co-editando un tercero titulado *(Re)viewing Creative, Critical and Commercial Practices in Contemporary Spanish Cinema* para Intellect Ltd. Bristol. Ha participado en obras colectivas y ha escrito numerosos artículos en revistas con revisión por pares. Ha sido editor invitado en un número especial sobre el cine español contemporáneo para la revista *Hispanic Research Journal*. / Rebeca Romero Escrivá (Valencia, 1982) es doctora europea por la Universitat de València y licenciada en Comunicación Audiovisual y en Periodismo por la misma universidad. Colaboradora de publicaciones en prensa especializada, como *Archivos de la Filmoteca. Revista de estudios históricos sobre la imagen*, o *Cinema & Cíe. International Film Studies Journal*, su último libro, *Las dos mitades de Jacob Riis. Un estudio comparativo de su obra literaria y fotográfica* (Cuadernos de Bellas Artes, vols. 28 y 29, 2014), presenta un trabajo de investigación interdisciplinar de historia, literatura, periodismo y fotografía documental norteamericana.

Entre las monografías que ha editado figura *Páginas pasaderas. Estudios contemporáneos sobre la escritura del guion*, coordinado junto con Miguel Machalski (Shangrila, 2012). Profesora del *Máster en innovación cinematográfica y desarrollo de proyectos* de la Universidad Internacional Valenciana (VIU) de 2009 a 2011, actualmente es profesora adjunta (acreditada por ANECA) en el *Máster Universitario de Creación de Guiones* de la Universidad Internacional de la Rioja (UNIR). Entre los proyectos que prepara se encuentra la *Guía para ver y analizar Matar un ruiseñor* (Nau Llibres). Dirige *L'Atalante. Revista de estudios cinematográficos.* / Nacido y educado en París, aunque residente en Los Ángeles (EE. UU.), Michel Henry Wilson (Bologne sur Seine, 1946) es escritor, director e historiador de cine. Desde *Un viaje personal con Martin Scorsese a través del cine americano*, Wilson ha escrito y dirigido *À la recherche de Kundum avec Martin Scorsese* (1995), *Clint Eastwood, le franc-tireur* (2007) y *Reconciliation: Mandela's Miracle* (2010). Su primera participación en un documental fue en calidad de guionista de *Hollywood Mavericks* (1990), producido por Florence Dauman. Actualmente preproduce el documental *Myanmar Year Zero*, y coescribe y codirige con Martin Scorsese una serie de tres partes sobre el cine clásico británico. Como guionista de películas de ficción, ha colaborado asiduamente con Alan Rudolph, en calidad de consultor creativo de *The Moderns* (1988), y como coguionista de la comedia surrealista *Intimate Affairs* (Showtime, 2008), interpretada y producida por Nick Nolte, así como *The Last Saturday* y *Baroness*, ambas un *work in progress*. Como autor, ha publicado los siguientes libros: su tesis doctoral *Le Cinéma expressionniste allemand* (Editions du Signe, 1971), *Borzage* (con Henri Agel, Avant-Scène, 1971), *A Personal Journey Through American Movies* (Miramax Books-Cahiers du Cinéma, 1997), *Raoul Walsh ou la saga du continent perdu* (Cinémathèque Française, 2001, que obtuvo el premio al mejor ensayo sobre cine concedido por la French Guild of Film Critics), *Jacques Tourneur ou la magie de la suggestion* (Pompidou Museum, 2003), *Martin Scorsese – Entretiens avec M.H. Wilson* (Pompidou Museum/Cahiers du Cinéma, 2005), y *Clint Eastwood – Entretiens avec M.H. Wilson* (Cahiers du

Cinéma, 2007). Los dos últimos libros mencionados han sido reeditados tanto en francés como en inglés por *Cahiers du Cinéma* en 2011 bajo los títulos *Scorsese on Scorsese* y *Eastwood on Eastwood*. En su estudio más reciente dedicado al cine americano, *A la Porte du Paradis: le cinéma américain en 57 cinéastes, de D.W. Griffith à David Lynch* (prevista su publicación para 2014), Wilson ha conseguido reunir a 57 directores. Más información en http://michaelhenrywilson.com/.

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(DES)ENCUENTROS

¿Por qué es necesario volver a los clásicos del cine?
Introducción. Javier Alcoriza
Discusión. Gonzalo Aguilar, Karen Fiss, Patricia Keller, José Antonio Pérez Bowie e Hidenori Okada.
Conclusión. Javier Alcoriza

Palabras clave: clásico cinematográfico, canon
Abstract: ¿Qué es un clásico? La pregunta ha sido tan reiterada que parece dirigir el interés sobre sí misma antes que sobre la respuesta. Sin embargo, se ha respondido que la lectura de los clásicos —y, diríamos con mayor motivo, el visionado de las películas clásicas— aguza nuestra mirada. Conoceríamos a los clásicos para mejorar nuestra capacidad de visión. La respuesta se orienta antes a la facultad que al objeto al que se aplica, antes a una acción que a un resultado. Los clásicos se convertirían así en jueces cualificados del mundo que contemplamos en libros y películas. La pregunta por la necesidad de los clásicos es, ante todo, una pregunta por la existencia misma de los clásicos, por la definición de lo clásico, y, a continuación, otra pregunta por su necesidad; una pregunta por la necesidad de algo, como cuando un crítico afirmaba que un libro no vale nada si no vale mucho, o que solo ha valido la pena leerlo si hay que releerlo. En una primera aproximación, tal vez la más superficial, pero no prescindible, podemos concluir que son clásicas aquellas películas que hemos de rever, o que hemos visto, al menos, con la imborrable sensación de que esa no debía ser la única vez que habríamos de verlas. Lo

clásico cita así intemporalmente la mirada, según la inclinación a considerarlo *eterno*, aun cuando —o precisamente porque, como se subraya en este debate— está firmemente arraigado a la materialidad de los hechos que afectan a su producción.

Autores: Javier Alcoriza (Valencia, 1969) es licenciado en Filosofía y en Historia del Arte por la Universitat de València, doctor en Filosofía por la Universidad de Murcia. Traductor y editor de más de treinta obras para distintas editoriales españolas, es autor de varios libros, entre ellos, *La experiencia política americana. Un ensayo sobre Henry Adams* (Biblioteca Nueva, 2005), *La democracia de la vida. Notas sobre una metáfora ética* (Verbum, 2009), *La patria invisible. Judaísmo y ética de la literatura* (Hebraica Ediciones, 2010), *El tigre de Hircania. Ensayos de escritura creativa* (Plaza y Valdés, 2012), *Educar la mirada. Lecciones sobre la historia del pensamiento* (Psylicom, 2012), y *Látigos de escorpiones. Un ensayo sobre el arte de la interpretación* (en prensa). Profesor de filosofía en la Universitat de València de 2009 a 2013, ha codirigido dos publicaciones periódicas, *Caracteres literarios. Ensayos sobre la ética de la literatura* (1997-2005) y *La Torre del Virrey. Revista de Estudios Culturales* (2005-2009), y colaborado en diversos libros de temática cinematográfica, entre ellos, *La filosofía y el cine* (Verbum, 2002), *Estudios sobre cine* (Verbum, 2004), *Ingmar Bergman, buscador de perlas* (Morphos, 2008), *Stanley Cavell, mundos vistos y ciudades de palabras* (Plaza y Valdés, 2010). / Gonzalo Aguilar (Buenos Aires, Argentina, 1964) es investigador del Consejo Nacional de Investigaciones Científicas y Técnicas (CONICET) y profesor de literatura brasileña en la Facultad de Filosofía y Letras de la Universidad de Buenos Aires. Fue profesor visitante en las universidades de Harvard y Stanford (EEUU) y de la Universidad de São Paulo (Brasil). Actualmente dirige la Maestría en Literaturas de América Latina de la UNSAM. Es autor de *Poesía concreta brasileña: las vanguardias en la encrucijada modernista* (2003, traducido al portugués: *Poesia Concreta Brasileira*), *Otros mundos: ensayos sobre el nuevo cine argentino* (2005, traducido al inglés: *Other worlds: new Argentine film*), *Episodios cosmopolitas en la cultura argentina* (2009), *Borges va al cine* (en colaboración con Emi-

liano Jelicié, 2010) y *Por una ciencia del vestigio errático (Ensayos sobre la antropofagia de Oswald de Andrade)* (2010). / Karen Fiss (Nueva York, EEUU, 1963) es profesora de *visual studies* en California College of the Arts en San Francisco y escribe sobre arte moderno y contemporáneo, cine y cultura de masas. Sus libros incluyen *Grand Illusion: The Third Reich, the Paris Exposition and the Cultural Seduction of France* (University of Chicago Press, 2010), y *Modernity on Display* (en prensa) con Robert Kargon y otros. En 2012 organizó el ciclo *El cine de 1930. Flores azules en un paisaje catastrófico* para el Museo Reina Sofía, y formó parte del equipo para la exposición *Encuentros con los años 30,* dirigido por Jordana Mendelson. Su investigación actual examina la historia de la marca nacional en la producción de la cultura visual, desde el surgimiento del estado-nación hasta su rol contemporáneo en la formación de la atmósfera social y artística de las emergentes economías postcoloniales. / Patricia Keller (Charleston, West Virginia, EEUU, 1977) es profesora adjunta en el Department of Romance Studies de Cornell University, en Ithaca, Nueva York, donde investiga y da clases de estudios culturales españoles modernos y contemporáneos, literatura, cine y fotografía. Su libro *Ghostly Landscapes: Film, Photography, and the Aesthetics of Haunting in Contemporary Spanish Culture* (en prensa, en University of Toronto Press) examina la relación entre ideología, espectralidad y cultura visual en la España fascista y posfascista. Ha publicado varios artículos sobre cine español y artes visuales y está empezando una investigación para el proyecto de su segundo libro, basado en la fotografía, las heridas y la ética de la visualización. / José Antonio Pérez Bowie (Alosno, España, 1947) es catedrático de Teoría de la Literatura y Literatura Comparada en la Universidad de Salamanca. Sus líneas de investigación actual se centran en las relaciones de la literatura con el cine y otros medios audiovisuales. Autor de libros como *Cine, literatura y poder. La adaptación cinematográfica durante el primer franquismo* (2004), *Leer el cine. La teoría literaria en la teoría cinematográfica* (2008), *El mercado vigilado. La adaptación en el cine español de los cincuenta* (en colaboración con Fernando González, 2010), *Reescrituras de la ima-gen. Nuevos territorios de la adaptación* (ed., 2010) o *La noche se mueve. La adaptación en el cine del tardofranquismo* (ed., 2013). / Hidenori Okada (Aichi Prefecture, Japón, 1968) es conservador del National Film Center (NFC) del National Museum of Modern Art, en Tokio. Trabaja en la preservación, programación, didáctica, archivo y exposición de material no fílmico. Okada ha contribuido con ensayos en numerosos libros, sobre todo en japonés, en torno a la historia del cine documental y cultura cinematográfica nipona. Desde 2007 ha organizado exposiciones en el NFC, incluidas *Madame Kawakita, Her Life and Films*; *Soviet Film Posters in the Silent Era*; *Noriaki Tsuchimoto: The Life of a Documentary Filmmaker*; *Film Actress Kinuyo Tanaka at her Centenary*; *Noburo Ofuji: Pioneer of Japanese Animation*; *Akira Kurosawa at his Centenary*; *Kyoko Kagawa, Film Actress*; *The Art of Film Posters in Japan*; *Nikkatsu 100: A Century of Japanese Cinema*; y *Czech Posters for Films and Iconography of Yasujiro Ozu*. **Contactos**: javier.alcoriza@uv.es, gonzalus2001@gmail.com, karenfiss@gmail.com, keller.patty@gmail.com, bowie@usal.es

PUNTOS DE FUGA

Paraísos artificiales: La utopía cibernética en *eXistenZ*. Lidia Merás

Palabras clave: ciencia ficción, *cyberpunk*, realidad virtual, ciberespacio, distopía, ciudad, David Cronenberg, *eXistenZ*.

Abstract: Durante los años noventa el género de ciencia ficción experimenta un notable incremento de películas que versan sobre la realidad virtual. La ambientación de estos filmes, que siguen el influyente modelo de distopía nocturna instituido por *Blade Runner* (Ridley Scott, 1982), presenta hasta el final de la década grandes semejanzas entre sí. Sin embargo David Cronenberg romperá en *eXistenZ* (1999) con las premisas visuales anteriores. Este artículo analiza sus escenarios señalando la principal novedad introducida por *eXistenZ:* la recreación de la estética de los videojuegos como elemento esencial del film.

Autora: Lidia Merás (Asturias, 1977) es doctora en Historia del Cine por la Universidad Autónoma de Madrid. Ha coeditado los cuatro primeros volúmenes de *Desacuerdos* (Barcelona, MACBA, 2007) y publicado en diversos medios, entre los que se encuentran: *Senses of Cinema, La furia umana, Anàlisi* o *Artszin*. Desde 2002 forma parte del consejo de redacción de *Secuencias* (UAM/Abada). Pertenece al departamento de Humanitats de la Universitat Pompeu Fabra, aunque en la actualidad disfruta de un contrato como investigadora en Royal Holloway (University of London).
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Michel Chion en *La audiovisión* y una propuesta práctica sobre un fragmento de *Nostalgia* de Andrei Tarkovski. Josep Torelló y Jaume Duran

Palabras clave: Andrei Tarkovski, Michel Chion, audiovisión, diégesis, síncresis, música, cine, análisis audiovisual.

Abstract: El presente artículo analiza la secuencia conclusiva del film *Nostalgia* (1983), de Andrei Tarkovski, desde la metodología interdisciplinar de análisis de imagen y sonido establecida por Michel Chion en *La audiovisión* (1993). El análisis se centra en separar y modificar ambos elementos básicos del audiovisual —la banda sonora y la imagen—, para analizarlos y extraer conclusiones de la naturaleza existente entre la relación imagen-música originalmente establecida por el autor. Para ello, se sustituye la música original de la secuencia del film, la *Novena Sinfonía* de Ludwig van Beethoven, por un segmento aleatorio de la *Cantata BWV 54* compuesta por Johann Sebastian Bach, y se analiza cómo esta manipulación modifica el espacio-tiempo diegético del film.

Autores: Josep Torelló Oliver (Barcelona, 1982) es licenciado en Comunicación Audiovisual por la Universitat de Barcelona. Actualmente está desarrollando su tesis doctoral titulada provisionalmente *La música en los films de Pere Portabella. Análisis y descripción de la estética músico-cinematográfica en su filmografía (1967-2009)* en el Departamento de Educación Visual y Plástica de la Universitat de Barcelona. Es también compositor y guitarrista. / Jaume Duran Castells (Barcelona, 1970) es doctor en Comunicación Audiovisual por la Universitat de Barcelona, y licenciado en Filología, en Lingüística, y DEA en Historia del Arte.

Es profesor de la Universitat de Barcelona, y colabora con Enginyeria i Arquitectura La Salle - Universitat Ramon Llull, y con la Escola Superior de Cinema i Audiovisuals de Catalunya (ESCAC). Ha impartido cursos, seminarios y conferencias nacionales e internacionales, y ha publicado diversas obras. Es miembro de la junta directiva de la Societat Catalana de Comunicació.

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¿Antes de Hollywood? *A Girl's Folly* como testimonio del Paragon Studio en Fort Lee, Nueva Jersey. Carmen Guiralt Gomar

Palabras clave: Fort Lee, N.J., Paragon Studio, Jules Brulatour, *A Girl´s Folly* [La locura de una chica] (1917), Maurice Tourneur, metacine, cine dentro del cine.

Abstract: Antes de que Hollywood se instaurara como centro principal, Fort Lee, N.J., fue la capital del cine norteamericano durante la década de 1910. A día de hoy, el pasado cinematográfico del área está completamente olvidado, en parte porque los estudios que allí se erigieron no han perdurado. *A Girl´s Folly* [La locura de una chica] (Maurice Tourneur, 1917) es una de las pocas películas conservadas íntegras de las que se rodaron en Fort Lee. Sin embargo, su trascendencia va más allá, ya que su argumento concierne al mundo del cine y actúa, en consecuencia, como un testimonio histórico excepcional del desaparecido complejo donde se filmó, el Paragon Studio, así como de los rodajes de exteriores en Nueva Jersey durante la década de 1910. Este artículo tiene por objeto una reconstrucción histórica del Paragon, para lo cual se ha combinado la información que suministra la propia película sobre la factoría con los documentos publicados por la prensa cinematográfica de la época.

Autora: Carmen Guiralt Gomar (Valencia, 1978) es Doctora en Historia del Arte por la Universitat de València con una tesis doctoral sobre el cineasta Clarence Brown, y es titulada en Cinematografía por la Universidad de Valladolid. Sus líneas de investigación se centran en el cine clásico de Hollywood. Ha publicado artículos de investigación y reseñas en revistas especializadas (*Archivos de la Filmoteca, Ars Longa, Secuencias, Saitabi. Revista de la Facultad de Geografía e Historia*) sobre Clarence Brown, Maurice Tourneur, Joan Crawford, Ernst Lubitsch, Samuel Fuller y Dudley Nichols, entre otros, y ha contribuido con comunicaciones en diversos congresos universitarios de ámbito internacional. Su última colaboración se refiere al libro *Ciudades de Cine*, con el capítulo consagrado a Washington, D.C., publicado por la Editorial Cátedra en 2014. En la actualidad combina su actividad investigadora con la docencia desde el ámbito privado.
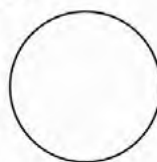
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Fecha   Firma

L'A

CINE L'ATALANTE

CINEFÓRUM L'ATALANTE'S WEEKLY PODCAST

Programmes available at
mediauni.uv.es/cinelatalante

Director and speaker
Nacho Palau

Producer and speaker
Héctor Gómez

Contributors
Xelo Agustín, Vicent Barrachina, Óscar Brox, Paula De Felipe, Priscila Del Águila, Quique Esteve, Amelia Falcó, Elisa Hernández, Belén Martínez, Daniel Molina, Rafa Montesinos, Jordi Revert, Guillermo Rodríguez, Eugenia Rojo, Miquel Tello, Álvaro Yebra y Vittoria Zanetti

GUIDE FOR THE SUBMISSION OF ORIGINAL PAPERS

1. Receipt and approval of original papers

L'Atalante. Revista de estudios cinematográficos approves of publishing unpublished papers on interdisciplinary or monothematic topics related to the theory and/or practice of cinema which are also remarkable for their innovative style. Articles must be submitted via the website of the journal (www.revistaatalante.com), always as an RTF file using the template provided for this purpose. The files of the author's statement (.pdf) and images (.psd, .png or .jpg), if any, must be uploaded to the web as complementary files. There are two periods for the call for papers along the year: from the 15th to the 30th of January (for the papers to be published in the edition of January-June of the following year), and from the 15th to the 30th of June (for papers to be published in the edition of July-December). Authors will be informed of the approval of their texts in a term of three months maximum. The topic of the monograph for every edition will be published in advance on the website www.revistaatalante.com. As long as the text is original, and it respects the style rules of the journal and fulfills the standards and rigor of a humanities journal, the Editorial Committee will carry out a process of external assessment of peer review, respecting the anonymity of the authors and the reviewers in order to avoid possible bias. If the essay does not satisfy these initial clauses, it will be rejected without external query intervening. *L'Atalante* does not offer remuneration for publishing collaborations.

2. Publishing rules

What follows is an excerpt of the publishing rules. Those interested in them may visit the complete version in Spanish and English, and download the template for the submission of original papers, as well as an example of article, on the website www.revistaatalante.com.

1. The length of original papers may vary between 4,000 and 4,500 words (25,000 – 35,000 characters and spaces).
2. Regarding the format, texts must be in Times New Roman font, have font size of 11 points and a justified alignment. The text must be single-spaced, without any kind of indentation and without additional separation between paragraphs. Title and section titles must be in bold type. Notes, if they exist, must be as brief as possible and will be included at the end of the text without using the automatic tool of word processors. These notes must be signalled with a superscript in its corresponding place ([1]); at the end of the text, under the heading Notes, the corresponding explanation for each note must be written after the number linked to it, in Times New Roman font with a font size of 9 points.
3. Texts must come with
   - An abstract around 120-150 words long (680-860 characters with spaces);
   - 5 to 8 key words;
   - A curricular note of each author of around 60-80 words (350-470 characters with spaces), where place and year of birth of the author must be specified, as well as his or her profession, his or her current research line and published materials or recent works (if they exist).
4. Original papers may be sent in Spanish and/or English.
5. Italics must be applied only on foreign words, for emphasis on words and quotations of works and films.
6. For textual quotations, guillemets, American and British quotation marks must be used in the following order: «…"…'…'… "…»
7. The first time a reference to a film is made, it must be written as follows: *Title in the language of the article* (Original Title, Director, Year).
8. Harvard citation system [(Surname, Year of publication: pages)] must be used in the corpus of the article. The complete reference must be at the end of the text, under the heading Bibliography, where the authors must be mentioned in alphabetical order considering the surname, according to the international bibliographic citation system APA [Surname(s), Name of the author (year of publication). *Title*. Place of publication: Publisher]. For the bibliographic citation of articles, book chapters, minutes or other textual and audiovisual materials, please check the complete version of the publishing rules, available on the aforementioned website, several examples are also mentioned there.
9. Authors must provide images with a 300 ppi format (.jpeg, .tiff or .psd file) to the editorial staff to illustrate their articles. It is advisable to use 3 to 6 images to illustrate each article. *L'Atalante. Revista de estudios cinematográficos* will only accept images with the express authorization of the author or the publisher. The publication of images will be carried out on promotional, didactic or research purposes only. The source and the name of the author of the work mentioned must be specified in the corpus of the article and/or the caption. The author of the article who wants to reproduce a copyrighted work is held responsible of previously requesting permission to reproduce it in the printed and digital editions of the journal and must sign a document provided by *L'Atalante* in which this fact is stated. This includes the reproduction of film stills (screen shots), for which the authors must seek permission from the current distribution company in Spain.

Activities

■ Film series including presentation and discussión (October to June)
Free digital and subtitled screenings

• Tuesdays at 18:00 at Colegio Mayor Rector Peset

• Thursdays at 18:00 at Palacio de Cerveró
Film series on scientific topics in collaboration with Instituto de Historia de la Medicina y de la Ciencia López Piñero

■ Nits de cinema al Claustre de la Nau, the second half of July at 22:00
Open air cinema in the historic university building
Free digital and subtitled screenings

■ La Cabina. Festival Internacional de Mediometrajes
In November at the Cinematheque· www.lacabina.es

More information:
auladecinema@uv.es · www.uv.es/auladecinema · social networks

GUÍA DE PRESENTACIÓN DE ORIGINALES

1. Recepción y aceptación de originales

L'Atalante. Revista de estudios cinematográficos acepta la publicación de ensayos inéditos sobre temas interdisciplinares o monotemáticos relacionados con la teoría y/o praxis cinematográfica que destaquen por su carácter innovador. Los textos deberán enviarse a través de la página web de la revista (www.revistaatalante.com), siempre guardados como archivo .rtf utilizando la plantilla proporcionada para dicho fin. Los archivos de la declaración del autor (.pdf) y de las imágenes (.psd, .png o .jpg), si las hubiere, deberán subirse a la web como ficheros complementarios. Se establecen dos períodos anuales de recepción de originales (*call for papers*): del 15 al 30 de enero (para el número publicado en enero-junio del año próximo), y del 15 al 30 de junio (para el número de julio-diciembre). La aceptación de los manuscritos se comunicará a sus autores en el plazo máximo de tres meses. El tema del monográfico de cada número será publicado con la debida antelación en la página web www.revistaatalante.com. Siempre que el texto sea original, se adecúe a las normas de estilo de la revista y cumpla con los estándares y el rigor propios de una revista de humanidades, el Consejo de Redacción lo someterá a un proceso de evaluación externa por pares, que respetará el anonimato de autores y evaluadores (sistema de doble ciego o *peer review*) con el fin de evitar posibles sesgos. De no cumplirse estas cláusulas iniciales, el ensayo será desestimado sin haber mediado consulta externa. *L'Atalante* no ofrece remuneración alguna por las colaboraciones publicadas.

2. Normas de publicación

A continuación se refiere un extracto de las normas de publicación. Los interesados pueden consultar la versión íntegra en español e inglés, y descargarse una plantilla de presentación de originales, así como un artículo modelo, en la página web www.revistaatalante.com.

1. La extensión de los originales oscilará entre 4.000 y 4.500 palabras (25.000-35.000 caracteres con espacios).
2. En cuanto al formato, los textos se presentarán en tipografía Times New Roman, tamaño 11 y alineación justificada. El interlineado será sencillo, sin sangría en ningún caso y sin separación adicional entre párrafos. El título y los ladillos se destacarán en negrita. Las notas, si las hubiere, serán lo más breves posibles y se incluirán al final del texto sin utilizar la herramienta automática de los procesadores de textos. Se indicarán con un superíndice en su lugar correspondiente (^{1}); al final del texto, bajo el encabezado Notas, se redactará la explicación correspondiente a cada nota, precedida por el número que se le asocia, en formato Times New Roman y tamaño 9.
3. Los textos se acompañarán de
   - Un abstract o resumen de 120-150 palabras (680-860 caracteres con espacios);
   - De 5 a 8 palabras clave;
   - Una nota curricular de cada autor/a de 60-80 palabras (350-470 caracteres con espacios), en la que se hará constar el lugar y año de nacimiento, la afiliación laboral, líneas de investigación en curso y publicaciones u obras de creación recientes (si las hubiere).
4. Los originales serán aceptados en lengua española y/o inglesa.
5. Las cursivas se aplicarán solo para extranjerismos, destacado de palabras y citación de obras y películas.
6. Para las citas textuales se emplearán comillas angulares, inglesas y simples según la siguiente gradación: «... "... '...' ..." ...»
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8. Dentro del cuerpo de texto del artículo se empleará el sistema de citado Harvard [(Apellido, Año de publicación: páginas)]. La referencia completa deberá aparecer al final del texto, en un bloque identificado como Bibliografía, en el que los autores se mencionarán ordenados alfabéticamente según apellido siguiendo el sistema de citación bibliográfica internacional APA [Apellido(s), Nombre del autor/a (año de edición). *Título*. Lugar de edición: Editorial]. Para la citación bibliográfica de artículos, capítulos de libros, actas y otras modalidades textuales y audiovisuales, consúltese la versión íntegra de las normas de estilo de la publicación, disponible en la web arriba indicada; en ella se mencionan ejemplos varios.
9. El autor deberá proveer a la redacción de imágenes que ilustren su artículo a 300 ppp (formato jpeg, tiff o psd). Se recomienda ilustrar cada artículo con 3-6 imágenes. Solo se aceptan imágenes con la autorización expresa del autor o de la casa editorial. La publicación de imágenes se llevará a cabo atendiendo a fines promocionales, docentes y de investigación. Se indicará la fuente y el nombre del autor de la obra utilizada en el cuerpo del artículo y/o pie de foto. Es responsabilidad del autor o autora que quiera reproducir una obra protegida solicitar el permiso correspondiente para su publicación en la versión impresa y digital de la revista, y firmar un documento del que le proveerá *L'Atalante* donde se haga constar dicha circunstancia. Esto incluye la reproducción de fotogramas (capturas de pantalla) de películas, para cuya reproducción los autores deberán solicitar el permiso expreso de la actual distribuidora en España.

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Balzac

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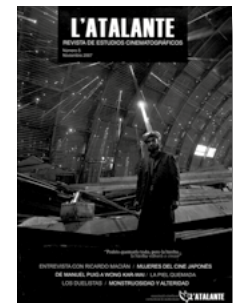
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